

TWENTY-EIGHT PAGES



# THE NEW YORK



# DRAMATIC MIRROR

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FAL DAVIS AND INEZ MAGAULEY.

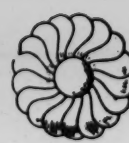


Photo Holt, Kansas City.



## THE MATINEE GIRL.



school girl. "We like you so much," she said, "especially because you wear real dresses instead of cheese cloth."

Aunt Jane says that The Music Master seems to her an expansion of The Old Musician, and David Warfield a reincarnation of Felix Morris playing in the same.

No one has put forth the claim of a new theme for The Music Master. There are only as many play themes as there are primary colors, and this of self-sacrifice has seen service since the playwright world began. But, like love and birth and death, this primal mystery is always engrossing, and The Music Master has, quite independently of David Warfield's masterly interpretation of the star role, the qualities which make for the success of all Benson productions—exquisite sentiment and perfection of detail.

When Henry J. Hadfield made his appearance as William Dobson in Becky Sharp a little flutter of recognition ran through Chocolate Row. Did he—didn't he—yes, he did—resemble Ethel Barrymore!

An ancient captain, arriving on a deep sea vessel last week, charged his crew to not go near the theatres. He opined that all connected with the stage is evil and money scattering. He summed up his impressions with one final admonition:

"Stay away from them divarthen' devils."

THE MATINEE GIRL.

## THE ERRAND BOY PRODUCED.

The Errand Boy, a new musical comedy by George Totten Smith, was presented for the first time by Billy H. Van and his company, under the management of Sullivan, Harris and Woods, at the Colonial Theatre, Peekskill, on Sept. 29. The piece may be described as a rural musical comedy masquerade as the characters are nearly all of the rural drama type. While the plot is slender it is sufficient to carry the interest through a succession of lively incidents and attractive musical numbers. All of the principals were equal to their roles, and the chorus was large, pretty, and well trained. The mounting was unusually handsome. The cast was as follows:

Pinkerton Planch	Chas. Bevens
Stas Hemlock	Frank E. Evans
Jerusha Pickens	Edith Hart
Sally Hemlock	Edith Hart
MacCullough Muggs	Abbott Davison
Gloriana Bird	Rose Beaumont
Kerry Baggage	Joe Mack
Rosy Bouvar	Billy B. Van
Sam Sellers	Charles Saxon
May E. Wright	Florine Sweetman
R. F. D. Boggs	William Hart
Jim Carmine	W. S. Harris
Tom Green	Mark Thomson
Rube Whipple	William Lawrence
Hank Dunn	William Argall

## HAMMERSTEIN CONSIDERS OFFERS.

It is possible that Oscar Hammerstein may not hush building the Drury Lane Theatre in West Thirty-fourth street, near Eighth avenue. Although a great part of the iron skeleton of the building is in place, the many tempting offers made to Mr. Hammerstein for the property may cause him to sell it at a handsome profit. The site is very close to the new Pennsylvania station and it has increased in value enormously since Mr. Hammerstein secured it a few years ago. The manager has not been in very robust health of late, and though the theatre, which was designed to be one of the largest in the world, was one of his pet schemes, he may abandon it in order that he will not be burdened with the details of building while he is recovering his health.

## DIXEY AT THE BERKELEY LYCEUM.

Henry E. Dixey last week secured a lease, for an indefinite period, on the Berkeley Lyceum, and will open there tonight (Tuesday) with his company in the one-act play, The Art of Acting, in which he plays David Garrick, and Clay A. Greene's little comedy, Over a Welsh Rabbit. Among those who will appear in his support are Frank E. Aiken and Marian Nordstrom. It is Mr. Dixey's purpose to present a series of short plays, both comic and tragic, and possibly to produce a few one-act musical pieces. He has already secured, or arranged for, new plays by Mr. Greene, Brander Matthews, Augustus Thomas, and Booth Tarkington. The bill will be changed weekly.

## DALY A LIEBLER STAR.

Arnold Daly has signed a five-year contract with Liebler and Company. This is the result of negotiations which have been in progress for some time. They will carry out the line of Shaw plays which has been inaugurated so successfully by Mr. Daly's enterprise. Opportunity will be given the young actor for further advancement in his work and artistic productions with suitable ensembles.

## ENGAGEMENTS.

Charles J. Diem, to play Solomon Gabus in A Charity Nurse.

William A. Tulley, by Havlin and Garen, for The Stain of Guilt.

Mae Phelps, for the title-role in Miss Bob White.

Joseph Galbraith, to support White Whittle.

Leopold Lane, for Viola Allen's company.

Bob Le Roy and Ada Bernard, to be featured in their specialty, Katy Did, with Thon Shalt Not Kill (Western).

Fay Stewart and Lemuel B. C. Josephs to star in a repertoire of classic comedies and romantic dramas. Tour opens Oct. 17. O. W. Haskins will be business manager; A. W. Glascoe, business representative.

Louis Kelso, for high comedy juveniles, by Klaw and Erlanger.

Lee Parvlin, as business manager in advance of Cora Van Tassel.

Jack Gillatin, by MacDonald and Sullivan, for The Baroness Fiddsticks.

Harry B. Eytling, by James H. Wallick.

David Leslie, for Lichas in The Sign of the Cross (I).

Harry English, for lead; Joseph Henley, for heavy, and Adele Palmer English, for leading heavy character, with The Slaves of the Mine company.

John Young, for the title part in Mr. Wix of Wickham.

F. C. Turner has joined Robie's Knickerbockers as electrician for the season.

Clara Widland, who arrived from England last week, by H. W. Savage, for the title part in Peggy from Paris. She will join the company in New Orleans.

Ralph Kelland, for the Columbia Theatre Stock company, in Brooklyn. He played Lieutenant von Bernstein in Rupert of Hentzau week of Sept. 26.

Charles H. Bates, for Gustave Kerker's one-act opera, Burning to Slug, now at Temple Theatre, Detroit.

Helen Marr, for the Ada Rohan company.

Edward B. Adams, by Hurlitz and Seamon, for their farce comedy, He, Him, and I.

Ella Warren Harmon, for The Marriage of Kitty.

John Fitz Simmons, for The Unwritten Law.

Josephine Shepherd, for The Girl from Kay's.

Master Richard Cabitt, the youngest actor on the American stage, having passed his seventh birthday, now has permission to appear in this city. This week he is playing at the New Star Theatre in Wedded and Partied. He will not travel, playing Brooklyn, New York and New Jersey only.

P. David Brattstrum, who played Ole in Ole Olson last season, has closed with P. J. Kennedy for the title-role of Yon Yonson.

## THE ITALIAN STAGE.

## Personal Gossip of Novelli—Duse's Plans—New Plays and Operas.

(Special Correspondence of The Mirror.)

Rome, Sept. 27.

Novelli, whom you will shortly have among you, does not often trust his head to a barber; he prefers to cut his hair himself, and this he does as well as any professional hair-cutter. Every night, before leaving his room, he inspects every member of his company, repeating his instructions to each, and sometimes making a change in their make-up—here adding a touch of rouge, and there a pencil line. He is an excellent teacher, taking Hamlet's advice to the players as his model: "Don't bawl out these lines," he will say; "they will make a greater impression if you speak them in a low, hesitating voice!" At rehearsal he will sometimes play minor parts to show an actor how it should be played.

He is never at a loss in any new play, unless he does not feel it, and then he is restless and troubled. If, after studying a passage over and over again, he finds it will not go, he cuts it out or alters it with the instinct he has for dramatic truth and effect. When he revises an old play he surrounds himself with drawings, sketches, biographies, bits of draperies, and models of every costume and property that may be needed in the play, until his dressing-room looks like an old curiosity shop. When he has decided what costume to wear, and is pleased with his part, he is happy as a boy, and looks it. Like most Italians, he is very nervous, and has bursts of impatience, more expressive than pleasant to see. Unlike most artists, he dislikes flattery of any kind. He is devoted to his art, for art's sake. When he gives two performances in one day he never leaves the theatre, but lounges on a sofa, reading and smoking. He is a confirmed cigarette smoker, smoking one cigarette after another as long as he has one with him.

He is frank and straightforward in all he does and says, and never attempts to disguise his feelings. Another thing, he never loses his head, however badly a play may be received. He may say that his fate is his fortune, for it expresses every emotion through which he passes during the part he plays. It is "speech without words." And in private it is the same. You will notice this in his monologues, one of which is really without words.

He is perfectly aware of the power of his features on people, and he avails himself of this to the full, even in private: when, during a heated discussion, he will make a movement of features which will make all the disputants burst out in peals of laughter. No one can look and smile as ludicrously as he can when he likes, and he often does like. I know no one so irresistibly comic as he can be at times, and yet see him in Shylock and Louis XI! His versatility is unique in art. I do hope he will choose the right play for his debut with you.

Duse, according to what a friend of hers tells me, says she will play no more of Maeterlinck's plays. She calls upon Italian dramatists to write a play for her, "and with that, I'd go abroad," she says. "But my artistic life must finish here, in my own country. I have lots of plans in my head—some of which I hope to be able to carry out, if I live." But I do not think that her Albano theatre will ever be more than a dream, notwithstanding the funds collected for it in America. Personally, I always called it a dream, a mirage, never to be reached, and events are proving the seeming truth of my presentiment. What a pity she could not play Jorio's daughter! It was made for her. It has now been given over one hundred times. On its one hundredth anniversary a commemorative card was published, after a design of the actor Giovanni, who is as clever at drawing as he is at acting.

A new dramatic author is soon to try his fortunes at one of the principal theatres in Rome. His real name is not to be disclosed. He is to be known as Pietro Doris. Tina Di Lorenzo and Ando will be the first to give the piece, which reproduces the last years of Bourbon in Naples. It will be a great military display. Patriotism will be the chief motive of the play, and there is a domestic tragedy, which is the background of the Revolution. A new era arises for Italy. Many are still living who remember some of the characters in the play, and that will be an interest more for the play and its young, unknown author.

There is much talk respecting Butti's new play, Flames in the Shade. It will be played in Rome for the first time by the Gramatica company. The shade is an old and dismal presbytery, into which the sun and air never enter. Within men are stagnating for want of air, light and warmth. At last, however, love and ambition penetrate its walls. Ambition, though long suffocated, is not dead. It breathes beneath the vestments of one of the priests. Love, at the same time, burns in the heart of a young sister of the priest. I cannot say more for the present, as the play has not yet been given. There are very few characters besides the priest and his sister. There is a touch of comedy in the play to relieve the darkness of the plot, which is somewhat Ibsenite in its shadows. The play is in three acts. I do not anticipate much success for it.

Another new play, this time a comedy by Benelli, is also announced. Gay Life is its name. It is in four acts, and shows up the gay life led by our modern "viveurs." A lady in society is the heroine, and all the other characters are sarcastic and humorous sketches of well-known men and women about town.

Rjörnson Rjörnster has been summering in a little town near Bologna which has been thereto quite ignored by the tourist. He was there several months, and he got to hear of the place no one can imagine, as it is out of the common route of travelers.

Several ladies and gentlemen were with Rjörnster. They made a number of excursions in the neighborhood, and went to see many of the nearby village festivals. With the exception of Rjörnster, not one of the party understood a word of Italian.

The name of Mascagni's new opera is Amica. The plot is old and unpleasant. By the by, Mascagni never writes his own libretti, at least, he has never done so yet, nor do I think he ever will. Amica is a young girl with whom two brothers are in love, and as she cannot marry the one she loves she throws herself down a precipice, and dies. That's the plot. The music, I am told, is exquisite. This opera will be given first in Monte Carlo, and then it will come to Rome, where so many of his chefs d'œuvre have been given.

I have much more to say, but must hold all over until my next letter.

S. P. Q. R.

## CUES.

John O'Day, for twenty years curtain man at the Fourteenth Street Theatre has resigned.

Anton Fuchs will again be general stage-manager for Mr. Corried.

Bertha Galland has begun rehearsals for her revival of Dorothy Vernon of Haddon Hall.

Ida Renee arrived from Chicago to succeed Grace Cameron in Piff, Paff, Pout.

Madame Schumann-Helk is to be the guest of the Twelfth Night Club.

The title of A Texas Ranger has been changed to Texas, that it might not conflict with titles of former productions.

Arthur Conquest, the animal impersonator, arrived from London Oct. 4, to give Humpty Dumpty the benefit of "animals I have played."

Madame Rejane will arrive from Europe Oct. 15.

Edna Leuch and Harry C. Rough, both members of The Wizard of Oz company, were married in Trinity Church, Boston, by the Rev. Edward L. Travers, on Oct. 2.

## REFLECTIONS

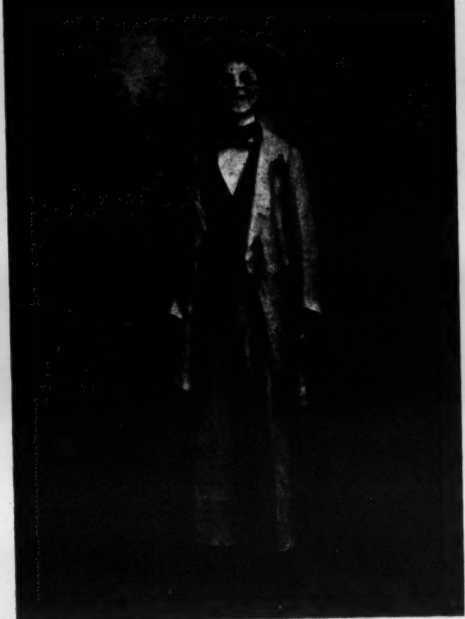


Photo by Stevens, Chicago, Ill.

The above is a resemblance of Charles Carter as Cy Prime, that whimsical and eccentric old character in The Old Homestead, which is now being played at the New York Theatre. Mr. Carter has been in the companies of such favorites as Richard Golden in Old Jed Prouty and James A. Herne in Shore Acres, and has recently been engaged by Henry W. Savage to originate a new part in Common Sense Brackett.

Augusta True, while playing Ophelia in Bradford, Pa., had a reception by Congressman and Mrs. Dresser. Others of the company invited were Harrison J. Wolfe, Manager Shanon, Florence Auer, and Eleanor Hicks.

Mrs. Gilbert is rehearsing Granny at the Lyceum Theatre. The company includes William Lewers, Marie Doro, Dorothy Hammond, Frank E. Aiken, Sydney Rice, Jeanie Riffarth, Olive Murray, Frank Brownlee, William Davenport, and Nellie Laurie. The play will be produced Oct. 24.

John A. Stevens, who has been preparing for production his new play, A Great Hero, will soon prepare his other new play, Nobody, in which he himself will be seen. "My part in this play," says he, "is that of a man dead to the world. I am satisfied that Nobody will equal the success of The Unknown, the leading character in which I acted for twenty-four consecutive years."

Hedwig von Ostermann and Max Freiberg arrived on the Kaiser Wilhelm der Grosse, Wednesday, to play at the Irving Place Theatre.

The London Sketch gives an excellent reproduction of the asbestos curtain of the King's Theatre, which has a new idea of interest to theatre managers. On the surface of the fireproof curtain is a large diagram which clearly indicates all exits.

Daniel Frohman has secured for the Lyceum Theatre the American rights of A. W. Pinero's new comedy, The Wife that Never Satisfied.

T. H. Winnett contemplates sending out a No. 2 company in New York Day by Day, after the election.

James Phelen of the Isle of Spice company has inherited a neat sum from an uncle who died in California.

Madame Sembrich has been sued by Samuel Krouberg to recover \$2,695, which he claims is due him as commissions on the series of concerts she gave in May.

La Fiquet, which was produced at the Gymnase Théatre, Paris, on Sept. 30, will be presented at the Herald Square Theatre during the Winter.

Wilhelm Schaeffer, for the past two years the musical director at the Majestic Theatre, Boston, has resigned that position and returned to New York.

May Burrell recently left Finnegan's Ball company and joined the Mother Goose company in St. Louis.

Sam S. Shubert, of the Shubert Brothers, has denied, through the Chicago newspapers, that he had any connection with the writing of the libretto of the musical comedy entitled Fantana.

Millie Stevens, who plays the role of Liddle Martin in York State Folks, suffered severe burns while in Salt Lake City recently, but, although enduring great pain, she has continued to appear at every performance since.

Joseph M. Ratliff, the principal baritone of The Yankee Consul company, was married to Lucile Egan at the home of her parents in Mount Vernon last week. Mrs. Ratliff was for three years a member of Francis Wilson's company.

The American Academy of Dramatic Arts will not begin its annual series of students' matinees at the Empire Theatre until December. Among the productions this year will be plays by Max Nordau, Paul Heyse, Sardou, and Tolstol. A Shakespeare play will be revived, and the presentation of a Greek play is contemplated.

Oscar Blumenthal's latest drama, The Dead Lion, has been forbidden by the president of the Berlin police because it treats of Prince Bismarck. It is rumored that Heinrich Conried will produce the play this season.

The Harris-Parkinson Stock company had a narrow escape Oct. 2, when the Norfolk and Western train was wrecked. The engine and mail car pitched off an eighty-foot trestle, and the passengers were only saved by the baggage car being thrown across the track and lodging between the abutments at the edge of the trestle. Both the engineer and fireman were killed. Everybody on board was shaken up considerably. No member of the company was injured except Hamilton Brooks, who received a few scratches by jumping from a window. Rather than disappoint the audience waiting in Charleston a special was chartered and the company arrived at the theatre a few minutes before curtain time. The Harris-Parkinson company is composed of Robert H. Harris, proprietor and manager; James Leffer, treasurer; Harry J. Felius, in advance; Louise Strathmore, Marie Latour, Dora Phelps, Francis Fields, Charles Teaff, Hamilton Brooks, Jack Percy, J. Fred Holloway, Harry Sigmund, Al. Hyde, Verne Phelps, Ed Owens, and George Morey. The company is in its fifth week and reports most excellent business.

The Prince of Pilsen was especially given Oct. 6 by the understudies and extra chorus members. Only those associated in the management were present.

George W. Monroe will open Nov. 1 in the comedy-drama, Mrs. Mac the Mayor, by William Gil, the author of Adonis, Jed Prouty, and My Sweetheart. Mr. Gil calls this his masterpiece. It is under the management of Robert H. Monroe and Frederick Irwin. With it Carl Meyerhoffer, the inventor of Urania, will present for the first time some new results of his recent inventions in advanced stage lighting. The company is being organized by Robert Monroe. The production will be the most pretentious George Monroe has ever been seen in.

Ernest Lamson began personally rehearsing Tobe Hoxie Oct. 3.

THE audience that saw Letty on the first night recalled the happy accident that gave Julie Opp, in private life Mrs. William Faversham, her start on the stage.

Miss Opp, a decade or more ago, was quite convinced that she wanted to be a writer, and she began as most authors, Dickens, Thackeray and Kipling and the rest began, on a newspaper. She wrote fashion gossip for the New York Recorder, and was popular in the grimy office on Spruce street, not so much for any startling ability in journalism as for her beauty and charm, for even in the hard breast of the average Gradgrind editor survives a spark of susceptibility.

After a twelvemonth or more of fashion writing Miss Opp decided to go abroad for a Summer vacation.

"But I shall work while I am there," she said, with the determination of the young newspaper zealot. "I shall interview people in London. Make a list of the great people whom I shall see," she said to one of the more or less impressionable editors.

He toiled after hours to do this favor for the beauty, and the next morning he handed her the list. "You see I have led off with Du Maurier," he said. "Because of the tremendous vogue of his 'Trilby' just now anything about him will be of interest."

Accordingly Miss Opp called on Du Maurier in London. When the interview was over the novelist himself turned interviewer, as the interviewed often do.

"Why don't you go on the stage?" he asked.

"I never thought of such a thing," she replied, wonderingly.

"Think of it," he said, "and do it."

That is the reason that of the series of interviews she had contemplated Miss Opp sent back but one to the waiting Recorder.

Du Maurier had discovered an actress.

A chum of Eva Davenport's gave me a peep at one of the jolly comedienne's letters written on tour. To those who know that her heart equals the proportions of her generous body this epistolary bit is characteristic:

I had a lot of fun yesterday. A lady friend of mine was scared to death because she had to sing for a dramatic agent; so to be clubby and help her along I offered to be her pianist. We trotted off and were courteously received by Mr. B., but as he was very busy we had to wait nearly an hour in the outer office.

Well, finally our turn came. I played for my friend and Mr. B. said, "You did that so well, would you mind trying a few of the other voices for me?" I said, "Certainly."

None of the damsels had music, so I found out what they could sing and the best keys for their respective voices. Oh, I had a great old time.

When the last voice had been tried the agent offered me the position of pianist in his office, and I told him that I would like it the best way, only it would have to be with "the kind permission of Henry W. Savage."

I said Da! da! to him and hurried off to the matinee, and my friend said it took three-quarters of an hour to convince him that I was not a "fresh guy" above her business.

Here is a story that has a moral for some of us. Read it, please, and see whether the moral fits you:

Adolph Nouritt had for 16 years been tenor of the Grand Opera House in Paris. The management added a new tenor, Duprez, to the cast, and from the moment he heard the news of the arrival of the new tenor began the decline of Adolph Nouritt. Rare artist though he was, when a meddler brought him the news that Duprez was in front he lost control of his voice and gave a pitiable performance. Although he was still in his prime and his superb voice was at its best, the presence, the very existence, of Duprez threw him into signal consternation. He quitted the Grand Opera House and shortly went to Italy. He sang at Naples, and the music loving Neapolitans gave him an ovation; but so fixed was his idea that Duprez had supplanted him and that his career as a singer had ignominiously ended that he believed that the audience was deriding him. He burst into tears and groans and went to his rooms. The next morning his body was found on the street. In the despair created by his fancy he had flung himself from the window and killed himself.

Lorin Deland, husband of the famous author, Margaret Deland, has concluded that the best thing he can do for Boston is to give the National Art Theatre Society an object lesson on how to run an endowed theatre. Multi-millionaire Ames is "behind" the venture, and the two philanthropists propose to have a high-class stock company at work in a fortnight. This, at least, is the information and the view of a little bird who has received an offer over Lorin Deland's own gloriously reflected signature.

The leading woman of a New England stock company sends me a letter received from a







**LA SALLE.**—ZIMMERMANN OPERA HOUSE (C Zimmermann, mgr.); Everyman Sept. 29; well p



duced; fair attendance. Gay Matinee Girl 2 seemed to please good business. Under Southern Skies 6.  
**DANVILLE**—GRAND OPERA HOUSE (W. L. Kelley, res. mgr.): My Wife's Family Sept. 27; fair house; co. made such a decided hit with audience and Manager Kelley that it was booked for Memorial Hall Monday and Tuesday, Sept. 28 and 29. Good moon 28; immense business; very one delighted. Dodge and Bowman Amusement co. 29-1; first-class business. Under Southern Skies 3; paying house; co. and play highly appreciated.—MEMORIAL HALL, DANVILLE, Va. (W. L. Kelley, mgr.): Dodge and Bowman Amusement co. 2, matinee and evening; big business.

**LINCOLN**—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Joseph De Grasse in Merchant of Venice Sept. 27; excellently presented to fair house. Peck's Bad Boy 29; pleased large gallery. House dark 3-8, on account of State Fair at Springfield. One Widow Won 12. Edward N. Hoyt in Hamlet 14. Why Girls Leave Home 18. Dr. Jekyll and Mr. Hyde 19. Out of the Fold 25.—ITEM: Charles Johnson well known to the profession, will be in the box-office this season.

**MONMOUTH**—PATTEE OPERA HOUSE (H. B. Webster, mgr.): James F. Green and Jeannette Lincoln Sept. 29-1; pleased good business. Plays: A Dashing Widow. My Lady Peggy. A Gay Matinee Girl. Everyman 30. Rudolph Repertoire co. 8-8. Papa's Boy 10. Dr. Jekyll and Mr. Hyde 13. Out of the Fold 17. Flora De Voss 20-22.—ITEM: Rev. Victor H. Webb, of Trinity Episcopal Church, Monmouth, Ill., has been appointed chaplain of the Actors' Church Alliance.

**JACKSONVILLE**—GRAND OPERA HOUSE (G. W. Chatterton, mgr.; G. W. Chatterton, Jr., res. mgr.): Joseph De Grasse in Merchant of Venice Sept. 28; fine performance; good business. Peck's Bad Boy 30; fair house and performance. John A. Freeland in Ingomar 4; good performance and business.—ITEM: The Mundy Shows will supply attractions for Eagles' Carnival 10-15.

**GALESBURG**—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Kennedy Stock co. Sept. 29-1; pleased good business. Romeo and Juliet 13; poor house; pleased. Everyman 4; fair business; good performance. Hamilton's Superba 5; delighted large audience. Georgia Camp Meeting 6. Papa's Boy 7. One Widow Won 10. Buster Brown 13.

**ROCKFORD**—GRAND OPERA HOUSE (George B. Peck, mgr.; Mrs. W. S. Sin Sept. 28; fair house. Walker Whitehead in David Garrick's Love. Pleased fair house 30. Denver Express 1; good house. The Hoosier Girl 8. Grimes' Cellar Door 10. Out of the Fold 11. Wang 13. Williams and Walker 15. BELVIDERE—DERICKSON OPERA HOUSE (H. O. S. E. (William H. Derickson, mgr.): A Modern Viking Sept. 23; good performance and house. One Night in June 29; good performance and house. Breezy Time 3; very poor performance; fair house. Irma Opera co. 5. Her Only Son 18.

**CLINTON**—RENNICK OPERA HOUSE (I. C. Sablin, mgr.; Moonshiner's Daughter 7.—ITEM: Elks are having hall fitted up for them in the Freudenstein large three-story brick building and will soon be opened by a big blowout.

**FAIRBURY**—CENTRAL OPERA HOUSE (Phil W. W. mgr.): Johny on the Spot 8; good house and performance. Johnny on the Spot 8. The Healers in Zingara 20. The Hoosier Girl 25.

**MOLINE**—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): In Louisiana 1; good business; pleased. A Dashing Widow 2; fair business; pleased. Lady Peggy 3; small business; fair performance.

**KEWANEE**—MCCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Old Arkansas Sept. 26; pleased full house. Out of the Fold 8. One Widow Won 11. Her Only Son 17. Hoosier Girl 22.

**PONTIAC**—FOLKS' OPERA HOUSE (R. D. Folke, mgr.): Old Arkansas Sept. 26; good performance; S. R. O. A Banker's Daughter 4.

## INDIANA

**MARION**—THE INDIANA (E. L. Kinneman, mgr.): Large and fashionable audience witnessed opening of season by Dr. Wolf Hopper in Wang Sept. 23. Faust 24, presented by Porter J. White, given liberal patronage to two performances. Thomas Jefferson in Rip Van Winkle 29; comfortably filled house; excellent performance. Hamlet, presented by Edward N. Hoyt, 4; good patronage. Mr. Hoyt was recipient of numerous curtain calls. Our New Minister 5. Dr. Powell 9. Everyman 18. The Holy City 22.—THE GRAND (E. L. Kinneman, mgr.): The Game Keeper Sept. 21 was greeted by two large audiences; performance excellent. The Moonshiner's Daughter 24 faced big house and pleased. "Way Out West 30, 1 and presented to three large packed houses. By a capable co. Dora Thorne 7. Chic Tramp 12. In the Shadow of the Gallows 20. Sandy Bottom 21. 22. Katzenjammer Kids 27.—ITEM: The Pathfinders' Carnival Sept. 26-1 entertained large crowds and many shows were greatly praised for their excellence.

**SOUTH BEND**—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Extensive alterations at this house are about completed and its season will open later part of the month. The attraction not having yet been decided upon.—AUDITORIUM (Harry G. Sommers, mgr.): Joseph Yarrick and fair bill in vaudeville to small house Sept. 28. Nat. C. Goodwin and excellent co. in the Tourist 1; big house; decided on the piece. Goodwin has had in years; elaborately staged. On same date six years ago Mr. Goodwin gave first performance ever given in the new Auditorium, presenting An American Club. Katzenjammer Kids 3; poor performance; fair house. Flood Tide 4. Our New Minister 8.

**TERRE HAUTE**—THE GRAND (T. W. Barby, Jr., mgr.): A Chinese Honeycomb Sept. 27; good co. and house. My Wife's Family 28; fair houses 28, 29. A Moonshiner's Daughter pleased fairly good house 30. Why Girls Leave Home pleased good house 1. Was She to Blame 3; fair performance and house. The Runaways 4. Thou Shalt Not Kill 6. A Midnight Marriage 7. Flood Tide 7. S. Dodge Bowman co. 10-12. Everyman 13. The Southerners 14. Stetson's U. T. C. 15. Howard Hall in The Wolf's Paradise 17, 18.

**RICHMOND**—GENNETT THEATRE (Ira Swisher, mgr.): My Wife's Family Sept. 30; pleased good business. The Runaways 3; fair performance; S. R. O. A Thoroughbred Tramp 4; pleased fair business. Eva Tangway 7. The Southerners 13. Way Down East 20.—NEW THEATRE (O. G. Murray, mgr.): The Midnight Flyer 1; pleased good house. Feg's Ferry 4; good performance and business. Camille 8. Wife in Name Only 19. Edward Waldman co. 26.

**FORT WAYNE**—MASONIC TEMPLE THEATRE (Frank H. Stoudard, mgr.): St. Plunkard Sept. 26; good business; well pleased. Under Southern Skies 27; excellent co. and performance; good house. The Forbidden Land 29; excellent co.; well pleased and good audience. Lighthouse Robbery 30; fair co. and business. Thomas Jefferson in Rip Van Winkle 1; cancelled on account of sickness. Brandon Evans co. 3-7. Quincy Adams Sawyer 8. Heyman Glocker Stock co. 10-15.

**LOGANSPORT**—DOWLING THEATRE (John E. Dowling, mgr.): Brandon Evans Stock co. Sept. 26-1; fair co. and business. E. Hoyt in Hamlet 1; excellent co.; pleased immensely; good business. Our New Minister 4; excellent co.; pleased capacity.—ITEMS: George Wright, character man, compelled to take his wife and children to the city, where he dropped off for season from Brandon Evans Stock co.—Brandon Evans co. has engaged Blm. Bam, Bar in new musical novelty grotesque.

**HUNTINGTON**—HARTER'S OPERA HOUSE (Ed. Harter, mgr.): Brandon Evans Stock co. Sept. 29-1; pleased good business. Plays: Cumberland 31. Tennessee's Partner. Under the Shadow of the Law. A Chicago Tramp 5.—ITEM: The announcement has been made that the old opera house will be closed as soon as our new one is completed, which will be about Nov. 1. The old opera house will be used for lodge rooms.

**BLUFFTON**—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Humpty Dumpty (return) Sept. 28; good business. Long the Suvane River 3; pleased large house.—ITEMS: George H. Adams closed engagement with Humpty Dumpty co. He will spend some time in this city.—De Lacour and Fields co., who played Along the Suvane River, disbanded here 3 after a very successful season playing fair and small towns. This is the home of the management.

**ROCHESTER**—ACADEMY OF MUSIC (Holden Brothers and Boom, mgrs.): Edward N. Hoyt, supported by good co. in Hamlet Sept. 30 to fair house; performance good. A Chicago Tramp 4; good house; good satisfaction. Denver Express 11.—ITEM: Mr. Du Rietter, advance agent for Holden Brothers' Ingomar co., came home on a two weeks' visit with his parents.

**ELWOOD**—KRAMER GRAND (J. A. Kramer, mgr.): Moonshiner's Daughter Sept. 27; very good co.; business fair. The Lighthouse Robbery 28; good performance; co. and business fair. Hamlet 6. The Chicago Tramp 13. Sandy Bottom 17. W. W. Downing 19. Frogs Fairy 31. Arkwright in Richmond 24-26. A Frog Prince 27. The Shadow of the Gallows 28. The Holy City 29.

**LA PORTE**—HALL'S THEATRE (M. R. Marks, mgr.): La Porte Sept. 24; Orrin McKnight, Powers and Theobald, Billy Wilson, Arthur Hahn, Josef Yarrick, and his Magic Kettle pleased fair house. Edward N. Hoyt in Hamlet 29; fair co. and house; good Faust 3; performance good; large house. Flood Tide 4. "Way Out West 17. Michael Strogoft 29.

**ANGOLA**—CROXTON OPERA HOUSE (R. A. Willis, mgr.): Under Southern Skies Sept. 26; very fine co.; packed house; universal satisfaction. Late receipts \$384.50. Midnight Flyer 4; advance sale very

good. Fred H. Wilson Stock co. 10-15 closed season at Coldwater, Mich. 10, as canceled. Tomlinson Stock co. 10-15 (Fair week). Little Red School House 26.

**MADISON**—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): Stetson's U. T. C. Sept. 30, 1,045 paid admissions; pleased; full of good specialties. My Wife's Family 1. A Very Good House 2. A Very Good House 3. A Very Good House 4. A Very Good House 5. A Very Good House 6. A Very Good House 7. A Very Good House 8. A Very Good House 9. A Very Good House 10. A Very Good House 11. A Very Good House 12. A Very Good House 13. A Very Good House 14. A Very Good House 15. A Very Good House 16. A Very Good House 17. A Very Good House 18. A Very Good House 19. A Very Good House 20. A Very Good House 21. A Very Good House 22. A Very Good House 23. A Very Good House 24. A Very Good House 25. A Very Good House 26. A Very Good House 27. A Very Good House 28. A Very Good House 29. A Very Good House 30. A Very Good House 31. A Very Good House 32. A Very Good House 33. A Very Good House 34. A Very Good House 35. A Very Good House 36. A Very Good House 37. A Very Good House 38. A Very Good House 39. 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**SCHENECTADY.**—**VAN CURIER OPERA HOUSE** (Charles H. Benedict, mgr.): Little Joseph Mantley, boy actor, who made first appearance here last season, was again warmly greeted Sept. 27, when he sang "In Prison," which drew enthusiastic approval all that could be desired; 28; appreciative audience. Opening of a new theatre here naturally interfered with Paul Gilmore in The Mummy and the Humming Bird 59, yet good house was pleased. For thrillier, The Beauty Doctor 60. Under Southern Skies 1; Well Up To The Twenty Doctor 6.—**MOHAWK THEATRE** (Eberhard Rinal, mgr.): The house opened for the first time 20 with Eddie and Daisy in Paris by Night, giving satisfaction to S. R. O. audiences for three evenings and a matinee. If allowed space your correspondent will say that when completed and unhampered by electricity the beauty doctor would make better appearance than was expected, and, perhaps, my previous severe criticism of the theatre was uncalled for and somewhat unjustified. The building, while well seated about 1,500 people, is furnished with comfortable seats. The stage is carpeted and decorated in green; the effect is neat. Commencing 3 the house will henceforth be devoted to high class vaudeville, and the artists for week 3 are: The Four Bard Brothers, acrobats; Shorty and Lillian the Great Mr. and Mrs. Thomas and Pauline Wells, comedians; Herbert Brooks, Carlo's performing dogs, Empire City Quartette; S. R. O. prevailed the third night, and every indication points for a good business season. GEORGE C. DUNN.  
**MELMORA.**—ITEM: As announced first by This Magazine, and repeated the association of local theatres apparently to the contrary the Lyceum Theatre, which was destroyed by fire last March, is to be rebuilt by its owner, Colonel D. C. Robinson. Contracts have been signed between Colonel Robinson and the Amalgamated Association of Local Actors' Clubs looking toward the erection of the house, and a large force of workmen began work 3 under the active direction of E. A. Horn and Tuller Claffin, representing the Amalgamated Association. The plans call for one of the grandest type of the Broadway district in the country. It is to be situated upon the site of the former theatre, at the corner of Lake and Carroll Streets, with entrances from both streets. It will be a ground floor house, with two balconies. Unlashed by lightning rods, it has no outside pipes or downspouts, and every precaution taken to insure the safety of patrons in case of fire. The contract calls for the completion of the theatre by Jan. 15, 1905. It has been leased, and will be controlled by M. F. McHenry, formerly manager, with Charles Smith, the former resident manager, as his sole position. J. MAXWELL BEERS.  
**SYRACUSE.**—WIETING OPERA HOUSE (John L. Kerr, mgr.): Madame Schumann-Heink in Love's Lottery Sept. 30, 1; most pronounced success before her departure; superb performance. The Peddler here in long walk. Arrould Daly in Candida drew fair audience 3; Bernard Shaw's brilliant lines were much enjoyed; co. adequate. Wizard of Oz 20, 21.—**BASTABLE THEATRE** (H. A. Hurtig, mgr.): Shore Acres attracted the largest number of spectators since the business Sept. 29-1. Paris by Night annexed large houses 3-5. James J. Corbett in Pals 6-8. The Beauty Doctor 10-12. Holly-Tolly 13-15.—**GRAND OPERA HOUSE** (C. H. Plummer, mgr.): The story of the peddle came home Sept. 29-1. In the end we saw in A Fight for Love drew packed houses 3-5. A Game of Hearts 6-8. The Peddlor 10-12. Misses 13-15. B. A. BRIDGMAN.  
**ROCHESTER.**—**NATIONAL THEATRE** (Max Hurtig, mgr.): James J. Corbett supported by Louis Macarty appeared in the Beauty Doctor 3-5; great popular satisfaction. Paris by Night was presented to sell business 6-8. The Ninety and Nine 10-12. The Beauty Doctor 13-15.—**BAKER THEATRE** (Lambert Brothman, mgr.): The Beauty Doctor 3-5. A Game of Hearts attracted fairly good audiences 3-5; Robert Fitzsimmons in A Fight for Love 6-8; large audiences. Nellie McHenry in Miss 10-12. The Peddlor 13-15.—**LACEWOOD THEATRE** (J. W. Weber-Zeigel Stock co., mgr.): Presented fine audien-ces 5, 6. Weber-Zeigel Stock co. will present their new musical melange, Higlydy-Piglydy 10, 11.  
J. W. CABRUTHERS.  
**ALBANY.**—**HARMANUS BLEECKER HALL** (H. R. Jacobs, mgr.) Hart in Paradise Lost Sept. 29; good co. and business. The Beauty Doctor 3-5 pleased large audiences. Babes in Toyland 6. Nines and Nine 7, 8.—**EMPIRE THEATRE** (H. R. Jacobs, mgr.). The Peddlor Sept. 29-1; good business. Secret Sinners Subway Skies pleased; satisfactory business Wedded and Parted 10-12. C. N. PHELPS.  
**PEEKSKILL.**—**COLONIAL THEATRE** (Fred S. Cunningham, mgr.): Billy Van in The Erand Boy Sept. 29; large and enthuasiatic audience, with large thronging; none more interesting representation witnessed opening performance of this new musical comedy in three acts and scenes, with Billy Van in the title-role. An excellent performance it was. The piece is well cast and Billy Van, as the character, matched excellently John Kelsars' appeal; in Sweet Kitty Belairs 30 delighted large and fashionable audience. Keystone Dramatic Co. (return) 3 in The Tie that Binds pleased large house. Who Goes There? 5 very clever performance; fair house. The Peddlor 6-8. Good business. The company's profession present to see the opening performance of The Errand Boy were J. Wesley Rosenquest, of the Fourteenth Street Theatre; Truly Shattuck, George Cohen and wife, Ethel Gray, P. E. Sullivan, H. W. Williams, James Prendergast, Geo. Barlow, Whitte-dale, George Owen, S. H. Harris, Jack Rose, Joseph Humphreys, J. Fred Helf, Claude Langton.  
**GLENS FALLS.**—**EMPIRE THEATRE** (J. A. Holden, mgr.): Factory Girl Sept. 30; crowded house; little attraction. Charlie Chaplin in parade good house. The Peddlor 3 capable co.; few attended. Babes in Toyland 7; good advance sale. Quincy Adams Sawyer 8. Walter Perkins 14. Seward Stock co. 17-22 (except 21). Funny Side of Life 21. Why Travel? Homecoming 23. The Beauty Doctor 24. Has been officially commented several times in Actors Society Journal." for pains taken to make actors comfortable. He is in receipt of the following from Charles Graepwin: Oct. 4, 1904.—Dear Mr. Holden: I am happy to express my appreciation to you for your high appreciation of our dressing-rooms. Comfort, cleanliness, signs of thorough caretaking throughout, make that portion of your theatre one traveling. You have excelled in a score of years' travel. He thinks highly of the quality of your appreciation of the traveling actor's trials. He heartily thanks you for making an oasis in the theatrical desert. Very truly yours, John J. Kelrass."  
**BINGHAMTON.**—**STONE OPERA HOUSE** (J. P. E. Clark, mgr.): Runaway Match in Princess of Patchen. Runway Match in Gilded Glamour. Be Buried Alive, A Night in Chinatown, Indian Princess, A Daughter of the South, The Black Flag, For His Mother's Sake, The Eccles Girls, Dare-Devil Protection, The Sign of the Cross. Business of repertoire in history of house hundreds being turned away. Paul Gilmore in Mummy and the Humming Bird 3 had fair business. The Middleman 4; fair house. Charles B. Hanford in The Taming of the Shrew, and Don Quixote de la Mancha last season. Charles A. Lodger 6, 7. Eben Holden 8. Bennett-Moulton co. 10-15.  
**SARATOGA SPRINGS.**—**TOWN HALL THEATRE** (Sherlock Slaters, mgrs.): Charles Graepwin in co. and production. Act 1st visit; rapid growth; 7. Seward Show 10-15. Why Girls Leave Homes 11.—ITEM: Sherlock Slatters announce that owing to the attractions booked not being up to the standard the attractions represented to them they have canceled the attractions for next season. They hope to come back for a time then to give their patrons attractions that were unworthy of their patronage.  
**NEWBURGH.**—**ACADEMY OF MUSIC** (Fred M. Taylor, mgr.): Chorus Girl Sept. 28 canceled. James J. Corbett in Pals 3-5 fair house; pleasing performance. Babes in Toyland opened pleasant scene. 3. Crowded house; good performance. Keystone Dramatic co. opened 4-8 with Stranger in a Strange Land to crowded house. Other plays: The Christian, Monte Blinde, Utah, The Fatal Scar, The Wife That Got Wrong 10. Andrew Mack in The Way to Kennare 12. Eight Bells 13. The Brownies 14, 15.  
**HORNELLVILLE.**—**SEATTUCK OPERA HOUSE** (M. Reis, lessee; Charles S. Smith, mgr.): Treat to Chicago, Sept. 30, 30; fair audience and satisfaction; co. not as good as usual. The Beauty Doctor 3-5. Mummy and the Humming Bird to capacity 1; treat was presented by Paul Gilmore and co. far above average; place well staged. Bennett-Moulton co. opened 3-8 in The Sign of the Cross, followed by Shadowed Lives and The Fatal Claw 10. The Beauty Doctor 11. Excellent performances, with excellent specialties. Eben Holden 12.  
**AUBURN.**—**BURTS AUDITORIUM** (E.S. Newton, mgr.: Eben Holden 4 pleased small audience. Under the Cherry Tree 5. Fair audience. Beauty Doctor 6; good business. The Sign of the Cross 7. Holly-Tolly 14. The Strollers 21.—**BURTIS OPERA HOUSE** (E. S. Newton, mgr.): The Rivals 3 pleased small audience. Arizona 6; fair business. Funny Side of Life 10. The Beauty Doctor 19. A Military Man 20. Peck and His Mother-in-Law 21. Princess of Panama 22. Johnston Flood 29.  
**POUGHKEEPSIE.**—**COLLINGWOOD OPERA HOUSE:** From Rags to Riches 1; good co. and business. After E. Perkins in Who Goes There; dramatic funniness good; fair house. Keystone Dramatic co. 10-15. The Beauty Doctor 16.—ITEM: Joseph Cassus, a Poughkeepsie boy this season relatives 1.  
**OSwego.**—**RICHARDSON THEATRE** (J. A. Wallace, mgr.): Frederic Lewis Sept. 27 in The Raven; large house; masterful performance. The Beauty Doctor 3-5. The Beauty Doctor 3-5. The Beauty Doctor 3-5. The Beauty Doctor 3-5.







## THE FOREIGN STAGE

### LONDON.

The Golden Light Flickers and Falls—Departure of The Prince of Pilsen—Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,  
TRAFALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE, W. C.

LONDON, Oct. 1.

The event of the theatrical week has been Mrs. Cora Urquhart Brown-Potter's production of The Golden Light at the Savoy on Thursday night. When I interviewed Mrs. B.-P. a few days ago concerning this play by "Madame Raoul-

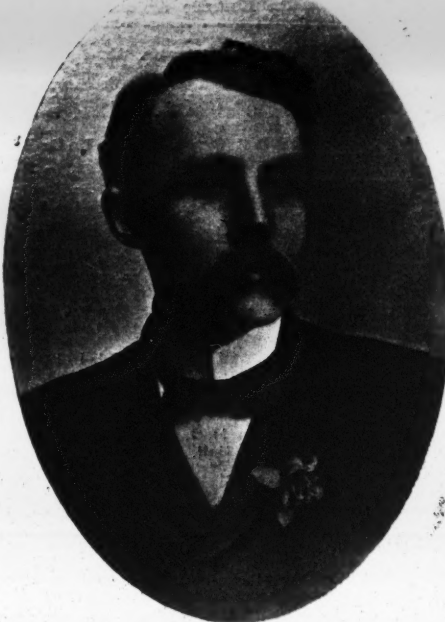


Photo by Schweth, London, England

JAMES WRIGHT.

Duval" (who is, I may tell you, the captivating Cora's sister), I feared that the play would not ignite the adjacent Thames. But, of course, I didn't say so to the dear ladies. Alas! My worst fears were more than realized. Not to beat about the bush (whether it has two birds in it or not), it is my painful duty to inform you that The Golden Light, a most leaden affair, scored the biggest failure known for years. For days previous the public prints had been inundated with mysterious press-agency paragraphs referring to the marvelous "emotional gowns" and "soulful frocks" that were being made by Modiste Lucille—who is a real live countess in disguise. Last Wednesday there was a sort of sacrosanct private view of these grateful and comforting confections and the ladies' journals of Thursday morning teemed with beatific descriptions of these "dreams" of dresses. But, as we were long ago assured by one who knew, "The play's the thing," and The Golden Light was not at all the thing. Nay, it was very far otherwise. Its story of a literary man who because he attended to business was deemed to neglect his beautiful and soulful wife—all in her soulful gowns—and of the coming of a young male friend of the family, who was supposed to bring The Golden Light of Love into that soulful wife's soulful heart, was as trivial as it was tedious. The dialogue was dull, the action sluggish and the construction amateurish in the extreme.

Well, not to protract these mems. to undue length, I may as well at once state that the audience sat silent with amazement as the play (like the "needless Alexandrine" described by Poet Pope) dragged its slow length along. At the end the somnolent gallery and the patient pit yawned and woke up—one would-be enthusiastic gallery boy emitting a solitary "Boo!" and one was of a pitiful giving off a Weary Willie and Tired Tim kind of call for "author."

Some of the headlines to the criticism of The Golden Light were amusing reading. One started "Silent Reception," another "A Drama of Dress," another "A Play of Emotional Gowns," another "Mrs. Brown-Potter as a Dressmaker's Model," etc. Much fun was made of the so-called "Consolation Mourning Gown" worn by the lovely Cora in the last act, when her hard working and much badgered about literary husband had obligingly died to make room for "The Other Man."

Really, The Golden Light is so celebrated a failure and has caused such a lot of talk that I believe that this bold advertisement, together with Mrs. B.-P.'s "soulful and seraphic" frocks—plus the terrible and earnest struggles of that fine heavy villain, W. L. Abingdon, to play the gentle misunderstood husband—might have caused the play to have had quite a run. But no; last night there were forty-five people in the pit, and correspondingly fewer in the other parts of the house. So Mrs. Brown-Potter has to-day announced that she will extinguish The Golden Light this evening, after a run of three consecutive nights, which are really three more than it deserved. I must really tell you the Daily Mail critic's wheeze at the end of his notice of this "soulful" hotpotch. "There was only one effective curtain," said he, "and that was fireproof!"

There were brave doings at the Shaftesbury last night when The Prince of Pilsen company obeyed the recently received mandate of Manager Savage, and finished up the run of that merry, if not too episodic, musical mixture, after about one hundred and fifty representations. Many important callers, including Sir Gawain, foregathered with the members of the company—I finding great delight in the rollicking private humor of Comedian John W. Ransome. Citizeness Camille Clifford is to stay behind, under engagement to Charles Frohman and the Gattis, for the new vaudeville play, The Catch of the Season.

At the moment of mailing I learn that an attempt is being made to succeed The Golden Light at the Savoy with your American-made drawing-room melodrama, The Social Highwayman. Lewis Waller has just selected your native-made Restoration drama, formerly called The Master of the King's Company, but now entitled His Majesty's Servant, for presentation at the Imperial next Thursday. To-night we are to see His Highness My Husband (adapted from Le Prince Consort) at the Comedy, now under the direction of the many-theatrical manager George Edwardes. Another Restoration play, entitled The Master of Kingsgift, is due at the Avenue on Oct. 17.

Comyns Carr tells me that he has just finished a new poetical play, called The Lovely Queen, for Lewis Waller. I am informed at this moment that Arthur Wing Pinero's play, The Wife Without a Smile, is due at Wyndham's Theatre next Wednesday week. The action takes place in and around a boathouse up the Thames.

The blithe young personage whose counterfeit presentment appears herewith is James Wright, who as theatrical traffic agent of that big line, the London and Northwestern Railway, has for the past twenty-five years been as familiar to American tourists as to traveling Englishmen. During thirteen of those years he has controlled the important department relating to the disposition of theatrical companies in addition to which he also has charge of other special traffic, such as the moving from one part to another of naval crews and military parties, emigrant traffic and special traffic of all kinds. Since

Mr. Wright's connection with the Northwestern Railway the theatrical traffic has increased to an enormous extent. This is evidenced by the figures which were placed at my disposal. During the year 1894 the company carried 1192 companies, comprising 5241 first-class passengers and 39,632 third, with 2431 trucks of scenery. Last year the figures were 1432 companies, consisting of 841 first-class and 88,474 third-class passengers, with 6505 trucks of scenery and baggage and 240 horse boxes, and in addition to this over 12,000 music hall artists. Members of the profession may be interested to know that it was largely owing to Mr. Wright's instrumentality that the question of the charges for the conveyance of properties and luggage was put on a satisfactory basis. He has also helped to bring about several of the smaller reforms which have taken place during the last few years in regard to theatrical charges. The reduction of one penny in cloakroom rates granted to the theatrical people was secured solely by Mr. Wright's efforts. Sir Henry Irving and Beerbohm Tree invariably travel by this line, other clients of the company being Sir Charles Wyndham, Martin Harvey, Lewis Waller, John Hare, Mr. and Mrs. Kendal, Miss Fortescue, Mrs. Harrison, Maude, Percy Hutchinson, George Edwardes, Henry Dundas, Fred Moulton, George Dance, William Greet, Arthur Roberts, Fred Terry and Julia Neilson, W. W. Kelly, Charles Frohman, the Moody-Manners Opera company, the Drury Lane companies, the D'Oyly Carte Opera companies, F. R. Benson, Ben Greet, J. B. Howard, Madame Sarah Bernhardt, Madame Rejane, Wilfred Cotton, J. F. Elliston, J. St. John Denton, Olga Nethersole, Grace Warner, Edward Terry and many others. Barnum and Bailey Show and Buffalo Bill's tours are by no means the smallest of Mr. Wright's doings, the whole of their traveling arrangements being overlooked by him. Mr. Wright is practically the author of the "flying matinee" railway run, his first enterprise in this direction being shown with respect to a special trip from London to Birmingham.

GAWAIN.

### MEXICO.

About Paz the Dramatist—A New Fairy Tale—Other Stage News.

(Special Correspondence of The Mirror.)

MEXICO, Sept. 25.

The life of Ireneo Paz reads like a novel. Soldier, dramatist, poet, novelist, politician, reformer, lawyer, governor and journalist, he has crowded into his life activity enough to furnish incident, plot and local color for the most sensational of romances. He has helped to make and unmake principalities, governments and rulers. In turn he has been hunter and hunted and leader of armed forces, hated and beloved.

Paz worked his way through the public school, the high school and the university. In the latter institution he made a special study of literature, philosophy, the physical sciences and law. He also paid considerable attention to the classics. For several years he continued his studies in Guadalajara, the second largest city in Mexico. On leaving this city he went to the National University in Mexico City, where he distinguished himself. There he first began writing for the press. A friend of his, speaking of those school days, says he generated poetry as a tree throws out its leaves. One of his early works is entitled "Thistles and Violets."

Early in life he became a pronounced Democrat, and found him in the National Guards fighting for the cause of liberty. Bitterly denounced the French intervention and the empire. It was he who arranged the terms of capitulation after the defeat of the Republican forces. But though defeated in the field, Paz continued fighting bitterly through the press for the Republican cause. He published a paper called the *Cloven*, which was bold, original, satirical and combative. Since the election of President Diaz, and with him the triumph of the cause for which he fought so long and so valiantly, Ireneo Paz has been Congressman and Senator, and has held a number of important offices in the gift of the Government with credit to himself and honor to his country.

As a novelist, poet and dramatist Mr. Paz has an enviable reputation. He is one of the few Mexican writers who has handled Mexican characters successfully, and this is no doubt because he has lived the life he writes about. Some time ago his plays were successfully seen on the Mexican stage, and one, *The Apple of Discord*, which is Mexican throughout, was more than ordinarily successful. Though his plays are uneven in parts on account of the speed with which the author always works, and though the action is sometimes slow, yet they all have many of the qualities of good dramatic composition, and the characters are generally well drawn and lifelike.

We have celebrated the feast of Our Lady of Mount Carmine, one of the most popular advocations of the Virgin in the Catholic Church. This is the feast day of all ladies bearing the name of Carmen, and therefore that of Mrs. Carmen Romero Rubio de Diaz, wife of the President of the Republic.

The company of Aldo Barilli found distinct success for the few weeks of its season at the Arbutu. It served to enliven this quiet city during the rainy season which has just drawn to a close. They gave a series of fair tales, with spectacular ballets, composed of Spanish girls from all over Europe. The opening bill was the history of Pierrot, known to nearly every one. Then came Coppella, like a fairy tale of Hans Andersen put on the stage. I shall give you the plot of this sweet piece: We are transported to a quaint and picturesque village in Poland, of the middle ages. An object of wonder and of awe to the simple peasants is the house of Coppellus, the alchemist. In the oriel window of the house is constantly seated a pretty maiden, Coppella, holding a book in which she seems to read. All efforts to attract her attention from below are fruitless. Some of the village lads try to make love to her, but she does not deign them a look in return.

Franz, a young swain who is engaged to Svanilda, sometimes finds himself attracted to the mysterious figure in the oriel window. Svanilda happens to surprise him throwing kisses to the fair Coppella. And there is a scene of jealousy. Later Svanilda and some of her companions succeed in penetrating into the dwelling of Coppellus and begin to explore its mysteries. It turns out that Coppella is only an automaton. The laboratory of the sage is full of automata. There is a spectacle of Moor in scarlet tunic and a monstrously high conical hat who is in the act of beating time for an imaginary band; there is a Pierrot with drum and tabor; there is a little chap with a tambourine; children in the air, capering, and sundry other figures in bright and old raiment, giving the venerable sanction of the old alchemist a weird and fantastic appearance. Svanilda and her ballet girl companions discover the mechanism by which all these figures can be made to perform the several acts in which they are represented, and, touching the springs, they set them all in spasmodic motion. The Pierrot beats his drum and clashes his plates, the old bearded Moor beats time, the younger punches the tambourine, etc. As all the automata are human figures, their imitation of the mechanical wooden movements of clockwork dolls is very amusing. In the midst of the fun old Coppellus enters and is indignant at the invasion of his sanctum. He chases all the girls out with a stick—all except Svanilda, who hides in the window recess where the figure of Coppella is seated and which is curtained off from the rest of the room. Coppellus begins to examine whether his automata have been damaged, when suddenly Franz enters, having determined to declare his love to the strange maiden of the window. Coppellus is at first indignant, but when Franz confesses his love for her who is supposed to be his daughter he laughs at him good-naturedly and invites him to drink a glass of wine. The old man shambles to a cupboard and brings out a bottle and two goblets. He fills both of the latter, but while Franz empties his the maiden's contents have been siphoned away. Soon Franz is overcome with sleep (the wine being really a narcotic), and Coppellus helps him to a sofa and lays him on it. Then Coppellus goes to examine his favorite automaton

in the oriel window. The figure seems to him more lifelike than usual. He wheels the stand on which the doll is seated over near the sofa where Franz lies sleeping and begins an experiment in infusing the life of Franz into the automaton. It has been the constant object of his researches to endow his automaton with life. The motion of his hands when drawing the vital principle from the body of Franz and again when projecting it into the figure of the automaton recalls vividly to those who saw the experiments of the famous Count Sarak-Das the movements of that esoteric leader when, for example, he was engaged in infusing the heat of a candle flame into a handful of soil in which he was causing a grain of wheat to germinate and grow in a few moments. The experiments of old Coppellus succeed beyond expectation, for the figure begins to move, at first jerkily and mechanically, and by degrees smoothly and naturally. The alchemist is delighted, for he thinks that the golden dream of his lifetime is being realized.

But the narrative must not be spun out. The discerning reader will no doubt perceive that Svanilda had taken the place of Coppella. The animated doll becomes before long altogether too lively to suit the old man. She dances a bolero with a vivacity that bewilders him. Soon Franz, in spite of the drain on his vital principle, wakes up, rubs his eyes and wonders where he is. Svanilda runs to him and then in her delight upsets all the automata, driving the old recluse to distraction. Finally the burgomaster and all the villagers enter and the former authorizes the betrothal of Franz and Svanilda, while the perplexity of Coppellus causes him to fall in a swoon.

There are some pretty ballets throughout this extravaganza, generally Polish and Hungarian dances. The music is by Leo Delibes. The part of Svanilda is taken by Signorina Leonilde Staccione, and the role of Franz by Signorina Giuseppina Invernizio.

Paladini, a really magnificent actor, of the Mariani company, has made a great hit here. His performance of The Civil Death has brought forth splendid notices from the press. I saw Antonio Vico in this role some three years ago, and his death scene I have never seen equalled. He died some two years ago, in Cuba, I believe. In his time he was considered one of Spain's finest artists.

The Princes George and Konrad, royal highnesses of the house of Bavaria and grandsons of the present Emperor of Austria, have recently been visiting Mexico and the Republic. They were entertained handsomely by our President and society.

The Italian violinist, Bernadelli, gave a concert recently at the Wagner and Leiven salons. Orrin Brothers' Circus is doing a large business in the interior, it is said.

The Spanish colony held their annual Covadonga fiesta on the 8th inst.

GUIDO MARSBURG.

### PARIS.

Duse Coming to Paris—Other Dramatic Gossip of the Capital.

(Special Correspondence of The Mirror.)

PARIS, Oct. 2.

We have even had frost near the capital, but the chill has not extended behind the footlights, though the season cannot be said to be in full career.

I am very charmed to be able to announce that Madame Duse has just signed a contract with M. Porel to give five performances at the Théâtre du Vaudeville in January. One of the plays will be La Glacinda, by d'Annunzio.

This week society in the south has varied the usual idea of giving plays by amateurs by a ball fight in which the fighters were members of the most prominent families of Portugal. The diplomatic corps was present and the King and Queen sat in the royal box. There was no bloodshed, though the comedy came near being real drama. The King came in an automobile, but was unwilling to risk the lives of the royal family, who were brought in a wagonette drawn by four handsome mules.

Another good bit of news for the public, though I am not interested, is that Manager Samuel, of the Théâtre des Variétés, has decided to reduce the prices for his first season of operetta two francs a seat, with no extra charge for booking in advance. This tax, I am told, is unknown in your republic.

The anniversary of the death of Emile Zola was remembered by authors and artists who visited his former home at Medan on Sept. 29.

We are promised an adaptation of The Country Girl, to be done at the Olympia. I believe you have seen this in New York.

They are doing all kinds of queer things with automobiles these early days of the century. Now at the Folies-Bergères Mademoiselle de Tiers is doing a loop-the-loop in a heavy car.

What will the end of the century see? It is well known that a number of the pretty women get their hats for nothing but the advertising their wearing give the milliners. That's why we see so many hats and so much of them; too much, often, for those of us who go for the sake of the play.

At the Vaudeville Théâtre the length of each extract is now plainly posted in all parts of the house, and the audience knows to a minute how long they must wait. The idea is well received.

The waiters of Paris are on their annual strike. At last their manhood seems to be awakened and they demand wages instead of tips. This is a cause in which all visitors as well as Parisians will sympathize.

I hear Berlin has had an addition of two theatres to its list of twenty-three. One house is built on the Baireuth model. This gives our neighbor four opera houses. Our famous amateur orchestra will play there this winter.

The Théâtre des Variétés is giving a brilliant production of Offenbach's Barbe Bleue. Their next will be Lecocq's pretty operetta, La Fille de Madame Angot, which is much more modern. At the Odéon will be given a version by M. de Francemont of The Cricket on the Hearth, with incidental music specially composed by Massenet. The story you know better than I.

Otero, the much bedlammed, is smiling as ever at the Mathurins.

Dumas' classic Demi-Monde is to be revived at the Français with a new cast.

We are getting a change from the bed scene by having a detective take a bath at the Palais Royal. What more exciting sensation could you wish than a clean detective?

Mlle. Lucie Brille is one of the prominent additions to the cast at the Théâtre Antoine. In the heavy plays of such master weight lifters as Tolstoy, she is expected to make new record.

BARON BORDEAUX.

### AUSTRALIAN NOTES.

Cuyler Hastings, whose successful Australian debut as Sherlock Holmes has never been forgotten interest his stay on this side, and who has consequently had a very good time with us, concludes his present engagement with Williamson at the close of his present Adelaide (S. A.) season, and will forthwith return to the American States. The others of the company playing in Adelaide will come over to Sydney, with Miss Tittell Brune as principal, and we will see them in Sydney. The company will include Roy Redgrave, an artist new to Australia; Gaston Mervale, who has previously been out here with the Ada Ferrar-Julius Knight company, and A. E. Greenaway, who has been away from us for some seven or eight years, during which time he has played in England and with Frohman's and Mansfield's companies in your States. Following the production of Sunday Edmond Rostand's L'Aiglon will have its Australian premiere. The successes achieved by Bernhardt and Maude Adams in England and the American States lend a special interest to this production. Albert Gran has been specially engaged by Williamson for this play. Sardou's Theodora is also promised during the forthcoming season, and Tittell Brune will appear, as she did in America, in the title-role.

Tapu, the Maoriland opera, cannot be said to have achieved that same popularity in Australia as it did in its island home. Australians recognize a great deal of original merit in the production, but cannot close their eyes to several causes of failure in the libretto. The Royal Comic Opera company are revising The Country Girl and My Lady Molly, at present in Melbourne, and early in November will produce The Orchid, in which Clara Clifton, of George Edwardes' London company, and W. S. Percy, principal comedian of Pollard's Opera company, will take parts.

Madame Du Barry will be one of the pieces staged during the Nellie Stewart season in Australia.

Mr. Kiely, a member of the Royal Comic Opera company, disappeared during the voyage from Sydney to Brisbane, and is supposed to have perished by falling overboard.

Letters from London state that Herbert Fleming is organizing a company to tour the Commonwealth and New Zealand, but he will have some difficulty in securing vacant dates for play-houses.

During Mr. Williamson's season at the Sydney Criterion Cousin Kate proved such a decided success that the production of The Duke of Killiecrankie had to be postponed. It has now been produced with marked favor in New Zealand.

The Julius Knight season in Brisbane was very successful, the productions including Monsieur Beaucaire, The Sign of the Cross, Silver King, etc. The company is now in Adelaide.

George Stephenson's American Comedy company enjoyed a good season at the Adelaide Tivoli. Other People's Money forming the leading attraction.

Mr. Williamson predicts a good season for Andrew C. Mack when he arrives in Australia next year.

Most of the members of Tom Nawn's company at the Sydney Palace have secured engagements with Harry Rickards, who behaved in a most handsome manner toward them.

Miss Fitzmaurice Gill, like many other heads of touring companies, found Tasmania a country in which it was easier to lose dollars than to collect them. She is now doing the Victorian country districts.

Maud Singleton, better known as Maud Chetwynd, a member of one of Mr. Williamson's companies, has obtained a divorce from her husband. They parted by agreement on the wedding day, and she has never seen him since.

It is stated that Mr. Williamson has booked dates in New Zealand as far ahead as Christmas, 1905.

George Musgrove's season at the Melbourne Princess will commence in October.

William Anderson's touring dramatic combination is at Newcastle, New South Wales.

The Pollard Lilliputian company successfully produced King Dodo during their Brisbane season.

JOHN PLUMMER.

### JOHANNESBURG NOTES.

J. M. Dobinson writes under a recent date: "Last Monday night the Empire was crowded to its utmost capacity with an audience anxious to welcome the prince of jugglers, Paul Cinquevalli, who proved to be Hyman Brothers' greatest attraction in the pre-war days. The performances of the renowned manipulator of billiard and cannon balls are more extraordinary than ever. Since his visit in '98 we have seen several of his greatest competitors at this hall, but Cinquevalli still stands supreme as the most marvelous juggler of his day. His feat was again the talk of the town. The three Sisters Macarte have made a tremendous hit with their remarkably clever performance on the wire and trapeze. Nothing to equal the beautiful serpentine dance on the wire while suspended by the teeth of two of the graceful sisters has been seen in this country. The success of the Du-mond Minstrels is also most pronounced, their exquisite mandolin and violin playing being greeted with a perfect storm of applause at every performance. Fielding and Hull present a delightful singing act, introducing a medley of songs from the favorite musical comedy successes. Their turn is very refined and is much appreciated. Gracie Grahame, a young lady who got a good deal of free advertising in the English papers recently in consequence of a lawsuit regarding the singing rights of a certain ditty called 'Charlie, Come to Me,' is one of the new turns that opened with Cinquevalli, and is going to be a favorite with local music hall habitués. Others on the bill are Childie Stuart, Sisters Alberts, Nora Moore, Ernest Heathcote, and Stevens and Renner. The Great Train Robbery is being shown nightly on the bioscope."

"The enterprise of B. and F. Wheeler in catering for amusement is undoubtedly. This firm controls the only circuit of theatres in this country which embraces all the principal cities. At the present time they have several companies touring; most of them are first-class attractions. Daniel Frawley's company is at the Theatre Royal, Durban; Mr. and Mrs. R. Brough at the Good Hope, Cape Town; John P. Sheridan at the Pretoria Opera House. Wheeler's repertoire company is doing the small towns, and in Johannesburg we have the Galety Musical company and the Pasquell Concert Party. Edward Branscombe's Westminster Glee and Concert company opens at the Wanderer's Hall Monday, Aug. 29. Jean Gerardy, the celebrated 'cellist, supported by several eminent concert artists, commences a South African tour early in September. The Moody-Manners Grand English Opera company has sailed from Southampton for a twenty weeks' tour under Wheeler's direction. Besides those already mentioned they have in course of formation in London a powerful dramatic organization, which will include in its repertoire The Darling of the Gods, with all the original scenery, wardrobe and effects used in Beerbohm Tree's recent London production. Another Galety Musical Comedy company will be imported toward the end of the year to present The Duchess of Dantzig, The Country Girl, The Cingalee and other recent successes."

### ENGAGEMENTS.

The engagements made through Cubitt's Exchange are: Zoe Edmunds, for The Peddler, second season; Ethel Schutte, Why Women Sin; Cella Rosewood, For His Brother's Crime, second season; Claire Schade, re-engaged For His Brother's Crime; Frances McGrath, third season, with Sullivan, Harris and Woods' Peddler company; Olive McViney, re-engaged with Rhodes, lead in The Peddler; Jeanette Alexander with Sullivan, Harris and Woods; Harmon MacGregor, leading juvenile in The Peddler; Lottie Johnson and Anna Johnson, second season, with Wedded and Parted; William Stratton, with Billy B. Van, in The Errand Boy; Lizzie Ennis, for A Desperate Chance (Western); Lillian Kirby, for When Women Love; Norma Kirby, Zena Keife, third season, The Fatal Wedding; Little Wonda, for Wedded, but No Wife; Ida Desmond, for Wedded, but No Wife; Hattie Remple, The Factory Girl; Gladys Smith, The Child Wife; Lizzie, Freddie and Hazel Woods, For Her Mother's Sake; Warren Burroughs, for lead with Rice's Stock; Gussie Shires, second season, The Fatal Wedding (Western); Alice Mortlock, Charles E. Blaney's Factory Girl; Harry Stafford, Sullivan, Harris and Woods, A Race for Life; for Pat Rooney's Street Urchin; Harry Huber, first soloist; second soloist, M. Corrigan; quartette, M. Lawson, F. Brown, J. A. Sullivan, O. Stamberg; Ben Ryan, P. Adams, Robert Johnson, E. Lang, J. Usher, E. W. Fredericksen, J. Hickey, M. Paul, and M. Bliss; Allan K. Poston, comedian for Cubitt's Musical Melange; Ethel Fairbanks, Emily Pearson, Marie Nevins, Josephine Anderson, May Russell, Jessie Golden, in the Six Sweet Sixteens in Cubitt's Musical Melange.

The following engagements were made last week through the Dramatic Bureau of the Actors' Society of America: For William Farnum Stock company, at the new theatre, Buffalo, N. Y., Percy Russell, Charles D. Mackay, George C. Staley, Priestly Morrison, Clarence Montaine, Charles D. Herman, Louise Rial, Olive White and Daisy Lovering. For the Foreman's Stock company, Robinson's Opera House, Cincinnati, Ohio, Lavina Shannon, Frederick Forster, Frank Peters, Joseph Woodburn, Eleanor La Salle, Robert Ransome and Devore Farmer. For Nance Nellie's company, Harry Heaver, William J. Sorrell and Walter H. Charles, for Charles Frohman, Emmett King, leading support with Mrs. Gilbert in Granny.

William Fitzsimmons, for lead, and Clarence Kent, for heavy, by B. C. Whitney, for The Little Red School House company.



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**Cora in The Fatal Wedding (Western)**

Raymond, Great Inman, Charles Heclow, Zeln  
Rollas, O. P. Hall, and pictures. Good business.

**SALEM, MASS.**—Mechanics' Hall (Frank Munsey, mgr.): Week 3-8; Newell and Steele, Ty and Jermon, Julia Kingsley and co., Foster and do Melani Tele. Crane Brothers and Charles Hara

**WINNIPEG, CAN.**—Edison (Nash and Burrow mngs.); Frye and Allen, J. C. Rope, Howe and

Decker, Marguerite Grayce, and J. V. Mitchell Sep 26-1.

READING, PA.—Blue Updegraff and Browne mngs.): Rose Hill's English Folly co. Sept. 29. Performance and houses good. Blue Ribbon Girl 2.5. Very good performance to large houses.

**SPRINGFIELD, ILL.**—The Gaiety, under the management of J. Kelley, opened 3 with a fine b

**PATERSON, N. J.**—Bilou (J. H. Rowley, mgr. World Beaters 3-8 to good business. Co. please

World Beaters 10-15. Good business. Co. private  
Runaway Girls 10-15.

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WOLFE, HARRISON (Frank Shannon, mgr.): Green-Castle, Pa., Oct. 12. Beaver Falls 13. Alliance, O., 14. East Liverpool 15. Canton 17. Massillon 18. Canal Dover 19. Steubenville 20. WOLFORD, MAMIE SHERIDAN (E. L. Paul, mgr.): Wayne, Neb., Oct. 12. Coleridge 13. Hartington 14. Bloomfield 15. Wausau 16. YON YONSON (E. V. Glouk, mgr.): Chippewa Falls, Wis., Oct. 11. Eau Claire 12. Winona, Minn., 13. Rochester 14. Owatonna 15. YORK STATE FOLKS (Fred E. Wright, mgr.): San Francisco, Cal., Oct. 2-15.

## STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Oct. 12. Auditorium (Gilmore and Yale, mgrs.): Philadelphia, Pa., Aug. 27-Indefinite. BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal., Indefinite. BIJOU THEATRE (Philadelphia, Pa., Indefinite. BISHOP: Oakland, Cal., Indefinite. BOYLE STOCK (Mrs. Boyle, mgr.): Nashville, Tenn., Indefinite. CALUMET (John T. Connors, mgr.): Calumet Theatre, South Chicago, Indefinite. CASTLE SQUARE: Boston, Mass., Indefinite. CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal., Indefinite. COLUMBIA (Wells and Davis, mgrs.): Brooklyn, N. Y., Aug. 27-Indefinite. COLUMBIA STOCK: Portland, Ore., Indefinite. FERRIS: Omaha, Neb., Indefinite. FERRIS: Minneapolis, Minn., Indefinite. FOREPAUGH: Cincinnati, O., Indefinite. FOREPAUGH'S: Philadelphia, Pa., Indefinite. GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14-Indefinite. GRATTAN AND DE VERNON: San Diego, Cal., Indefinite. IRVING PLACE: New York City, Oct. 6-Indefinite. MOROSCO, OLIVER: Los Angeles, Cal., July 10-Indefinite. NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 1-Indefinite. PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15-Indefinite. PROCTOR'S 125TH STREET: New York City, Indefinite. PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1-Indefinite. SHIRLEY: JESSIE: Spokane, Wash., Indefinite. SNOW, MORTIMER: Troy, N. Y., May 23-Indefinite. SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15-Indefinite. STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa., Indefinite. THANDER: Milwaukee, Wis., July 7-Indefinite. ULRICH: Los Angeles, Cal., Indefinite. WIDEMANN'S (Ed Jacobson, mgr.): Portland, Ore., Indefinite. WIDEMANN'S (Willis Bass, mgr.): Seattle, Wash., July 18-Oct. 8.

## REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Salem, Mass., Oct. 10-15. BRECKENRIDGE STOCK (Chas. Breckenridge, mgr.): Ellsworth, Kan., Oct. 10-15. WICHITA 17-22. BROWN, KIRK (Appell and Deshon, mgrs.): Sharon, Pa., Oct. 10-15. BUNTING, EMMA (Earl Burgess, mgr.): Allentown, Pa., Oct. 10-15. EASTON 17-22. BURKE-MCCANN: Port Jervis, N. Y., Oct. 10-15. CARROLL COMEDY: Cameron, W. Va., Oct. 10-15. CHASE-LISTER (Northern): Atchison, Kan., Oct. 10-15. CHICAGO STOCK (C. H. Rosskam, mgr.): Norwalk, O., Oct. 10-16. CONROY AND MACK (P. P. Craft, mgr.): Alexandria, Va., Oct. 10-15. WINCHESTER 17-22. COOK-CHURCH STOCK (H. W. Taylor, mgr.): Portland, Me., Oct. 10-15. BANGOR 17-22. CURTIS DRAMATIC: Clearwater, N. B., Oct. 10-12. CUTLER AND WILLIAMS STOCK: Bucyrus, O., Oct. 10-15. SCREAMER 17-22. DALE, MARIE (W. E. Martin, mgr.): Iola, Kan., Oct. 17-19. COFFEYVILLE 20-22. MUSKOGEE, I. T., 24-26. DAVIDSON STOCK (A. E. Davidson, mgr.): Battle Creek, Mich., Oct. 10-15. BENTON HARBOR 17-22. DE FEW-BURDETTE STOCK (Thos E. De Pew, mgr.): Paris, Ky., Oct. 10-15. FRANKFORT 17-22. DE VONDE STOCK (Phil Levy, mgr.): Chester, Pa., Oct. 10-15. WILMINGTON, Del., 17-22. DILGER-CORNELL: Washington, Pa., Oct. 10-15. CANONSBURG 17-22. EDSALL-WINTEROP: Charlotte, N. C., Aug. 1-Indefinite. EDWARD'S STOCK: Carrollton, Mo., Oct. 10-15. URICHVILLE 17-22. ELDON'S COMEDIANS: Carthage, Mo., Oct. 10-15. BUTLER 17-22. FLEFORD'S STOCK: Grass Valley, Cal., Oct. 10-16. EWING, COTTRIDGE (Loren N. Harrington, mgr.): Marshall, Tex., Oct. 10-15. PALESTINE 17-22. FENBERG STOCK (Geo. M. Fenberg, mgr.): Lowell, Mass., Oct. 10-15. LAWRENCE 17-22. FERRIS COMEDIANS (Harry Bubb, mgr.): Alton, Ill., Oct. 10-15. DECATUR 17-22. FLEMING MAMIE (A. H. Gracey, mgr.): Morristown, N. J., Oct. 10-15. NAUGATUCK, Conn., 17-22. FRANKLIN STOCK (B. F. Simpson, mgr.): Freeport, La., Oct. 10-15. GAGNON-POLLOCK: Columbus, Ga., Oct. 10-15. MONTGOMERY, Ala., 17-22. GUY STOCK: Shelburn, Ind., Oct. 10-20. HALL, DON C.: Sacramento, Cal., Oct. 10-15. AUBURN 17-22. HAMILTON'S COMEDIANS: Atchison, Kan., Oct. 9-15. HAMMOND, PAULINE (Clifton Whitman, mgr.): Whitefield, N. H., Oct. 10-15. HARCOURT COMEDY (W. H. Shline, mgr.): Rochester, N. H., Oct. 10-15. NASHUA 17-22. NORTH ADAMS, Mass., 24-26. THAYWARD GRACE (Winters and Kress, mgrs.): Fort Smith, Ark., Oct. 10-12. LITTLE ROCK 13-15. HENDERSON STOCK: Moline, Ill., Oct. 10-15. HUMMELEIN'S IDEALS (Jno. A. Hummelein, mgr.): Coshocton, O., Oct. 10-15. NEWTON, Pa., 17-22. HUMMELEIN IMPERIAL STOCK: Kalamazoo, Mich., Oct. 10-15. LANSING 17-22. HOFFFLER, JACK (Eastern: W. Morris Gale, mgr.): Independence, Ia., Oct. 10-12. WATERLOO 13-15. HOFFFLER, JOSEPH: Jack Hooper, mgr.: Nebraska City, Neb., Oct. 10-15. Des Moines, Ia., 17-22. HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19-Indefinite. HOWARD-JAMES (A. M. Miller, mgr.): Paducah, Ky., Oct. 10-15. HENDERSON 17-22. HOYT'S COMEDY (H. G. Allen, mgr.): Greenville, Miss., Oct. 10-15. Union City, Tenn., 17-22. IMPERIAL STOCK: Orlan, Mo., Oct. 10-15. JEAVONS, IRENE: Leroy, N. Y., Oct. 10-15. KARROLL, DOT: Nashua, N. H., Oct. 10-15. Rockland, Me., 17-22. KELLY AND BATES: Littleton, N. H., Oct. 10-15. KENNEDY JAMES: Springfield, Ill., Oct. 9-11. JACKSONVILLE, 12-15. TAYLORVILLE 17-22. KERKHOFF DRAMATIC: Concordia, Kan., Oct. 10-16. KEYSTONE DRAMATIC (L. B. McGill, mgr.): Poughkeepsie, N. Y., Oct. 10-15. SUNBURY 17-22. LOCKES THEATRE: Phillipsburg, Kan., Oct. 10-12. Norton 13-15. LYCEUM STOCK (E. G. Grosjean, mgr.): Humboldt, Kan., Oct. 10-12. Atchison 13-15. Neodesha 17-22. LYONS, LILIAN: Elkton, Mich., Oct. 10-15. Unionville 17-22. MCALIFFE STOCK (Harry Katzes, mgr.): Lawrence, Mass., Oct. 10-15. Biddeford, Me., 17-22. McDONALD STOCK (C. W. McDonald, mgr.): Jonesboro, Ark., Oct. 10-15. Pocahontas 17-19. Newport 20-22. MARK'S BROTHERS (R. W. Marks, mgrs.): Barre, Vt., Oct. 10-15. Montpelier 17-22. MARKS, JOE: Belleville, Can., Oct. 10-15. St. Catharines 17-22. MARKS, TOM STOCK: Portage, La., Prairie, Can., Oct. 10-15. Brainerd 17-22. MASON, LILLIAN: Trinidad, Col., Oct. 9-16. MAXAM AND SIGHTS' COMEDIANS: Casselton, N. D., Oct. 10-15. Hope 17-22. MONG, WILLIAM W. (Halton Powell, mgr.): Duluth, Minn., Oct. 10-12. Grand Rapids 13. Fergus Falls 14. Langdon, N. D., 17-19. Osnabrook 20-22. MOREY STOCK: Junction City, Kan., Oct. 10-15. Abilene 17-22. MURRAY AND MACKAY (John J. Murray, mgr.): Carmel, Pa., Oct. 10-15. Sunbury 17-22. MYERS, IRENE (Will H. Myers, mgr.): Grafton, W. Va., Oct. 10-15. Bellare, O., 17-22. MYERS STOCK (Slim Allen, mgr.): Hazleton, Pa., Oct. 10-15. Shamokin 17-22. MYRKL-HARDER STOCK (Eugene J. Hall, mgr.): Cumberland, Md., Oct. 10-15. York, Pa., 17-22. MYRKL-HARDER STOCK (Eastern: W. H. Harder, mgr.): Yonkers, N. Y., Oct. 10-15. Newburgh 17-22.

NATIONAL STOCK (Chas. R. Schad, mgr.): Farnham, Can., Oct. 10-15. NEVILLE, MARGARET, STOCK (Wm. Cradock, mgr.): Zanesville, O., Oct. 10-15. Marietta 17-22. NORTH BROTHERS (Eastern: R. J. Mack, mgr.): Sioux City, Ia., Oct. 10-15. Des Moines 17-22. PAIGE, MABEL (H. F. Willard, mgr.): Orlando, Fla., Oct. 10-15. Key West 17-22. PAYTON'S, CORSE, COMEDY (J. T. Macauley, mgr.): Pottsville, Pa., Oct. 10-12. Shenandoah 13-15. Payson, N. Y., 24-26. PAYTON'S, CORSE, STOCK (David Ramaze, mgr.): Lancaster, Pa., Oct. 10-15. New Brunswick, N. J., 17-22. PAYTON SISTERS (Col. Frank Robertson, mgr.): Greenwood, Miss., Oct. 10-15. PHELAN, E. V. STOCK (Ralph A. Ward, mgr.): Meriden, Conn., Oct. 10-15. Peekskill, N. Y., 17-22. POWELL-PARTELLO (Eastern: Halton Powell, mgr.): Hayward, Wis., Oct. 10-12. Odessa 13-15. Iron River 18. Bessemer 17-19. Duluth, Minn., 20-22. POWELL-PARTELLO (Western: Halton Powell, mgr.): Duluth, Minn., Oct. 10-15. Langdon, N. D., 17-19. Osnabrook 20-22. RANKIN AND ALLEN: Angola, Ind., Oct. 10-16. READICK'S AMERICAN STOCK: Toluca, Ill., Oct. 10-12. Wilmington 13-15. Aurora 17-22. RENTFREW'S JOLLY PATHFINDERS (Darrell H. Ryall, mgr.): Richmond, O., Oct. 10-15. RICE'S STOCK: Lisbon, N. H., Oct. 10-15. Berlin 17-22. ROBER STOCK: Clairmont, N. H., Oct. 10-15. Holyoke, Mass., 17-22. ROBERTSON THEATRE: Gulfport, Miss., Oct. 10-15. RUBY STOCK (E. G. Gidley, mgr.): Exeter, N. H., Oct. 10-15. Gardner, Mass., 24-29. RUTLEDGE STOCK (Geo. C. Sackett, mgr.): Canton, Ill., Oct. 10-15. La Salle 17-19. Streator 20-22. SEWARD SHOW (Alfred Seward's): Saratoga, N. Y., Oct. 10-15. Glens Falls 17-22. SPOONER DRAMATIC (F. E. Spooner, mgr.): El Paso, Tex., Sept. 26-Oct. 22. Abilene 24-29. SUMMERS, SYLV (Madison and Hopkins, mgrs.): Oklahoma City, Okla., Oct. 10-15. Mena, Ark., 17-19. De Queen 20-22. SUMMERS STOCK (Wm. B. Sherman, mgr.): Sudbury, Can., Oct. 10-17. Sault Ste. Marie 17-30. THURBER AND NASHIER: Haverhill, Mass., Oct. 10-15. Portsmouth 17-22. VAN DYKE AND EATON (F. Mack, mgr.): Aurora, Ill., Oct. 10-15. Ottawa 17-22. VERNON STOCK: Walton, N. Y., Oct. 10-15. Delhi 24-29. WARDE'S COMEDY: Harrington, Del., Oct. 10-12. Dover 13-15. WINNINGER BROTHERS' OWN: Northfield, Minn., Oct. 10-16. Faribault 17-22. WOOD, FANNY STOCK: Saranac Lake, N. Y., Oct. 10-15. Malone 17-22. WOODRUFF, DORA (J. D. Kilgore, mgr.): Trenton, N. J., Oct. 10-15.

## OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern: Sam S. Shubert, mgr.): Lockport, N. Y., Oct. 11. Niagara Falls 12. Toronto, Can., 13-15. London 17. St. Thomas 18. Hamilton 19. Kingston 20. New York City 21. A CHINESE HONEYMOON (Western: Sam S. Shubert, mgr.): Joliet, Ill., Oct. 17. Peoria 18. Rock Island 19. Davenport, Ia., 20. Clinton 21. Iowa City 22. A TIT OF EVERYTHING: Boston, Mass., Oct. 3-15. A TRIP TO EGYPT (Shea Amusement Co., props.): Columbus, O., Oct. 9-15. Cleveland 16-22. BLUEFIELD, AN ENGLISH DAISY (Ollie Mack, mgr.): Bluefield, W. Va., Oct. 11. Bristol, Tenn., 12. Knoxville 13. Nashville 14. Chattanooga 15. Atlanta, Ga., 17. Athens 18. Greenville, S. C., 19. Asheville, N. C., 20. Winston-Salem 21. Charlotte 22. BAHNS IN ILLINOIS: Chicago, Ill., Sept. 25-Oct. 29. BYRON OPERA: Middletown, Pa., Oct. 11. COHAN, GEORGE M. (Chas. C. Stumm, mgr.): Worcester, Mass., Oct. 11. Springfield 12. New Haven, Conn., 13. Waterbury 14. Bridgeport 15. Philadelphia 16. D. C., 17. DANIELS, FRANK: San Francisco, Cal., Oct. 3-15. Los Angeles 17-22. DOLLY VARDEN (F. C. Whitney, mgr.): Norfolk, Va., Oct. 14, 15. EDWARDS, OPERA AND OPERA (Henry W. Savage, mgr.): Brooklyn, N. Y., Oct. 10-15. Bridgeport, Conn., 17. New Haven 18, 19. GLASER, LULU: New York City Sept. 5-Indefinite. GLITTERING GLORIA (Fisher and Ryke, mgrs.): Tanguay, N. Y., Oct. 11. Helena 12. Wallace, Idaho, 13. Spokane, Wash., 14, 15. North Yakima 17. Ellensburg 18. Tacoma 19. Seattle 20, 21. HEINK, SCHUMANN (F. C. Whitney, mgr.): New York City, Oct. 10-15. HOPPER, DE WOLF (Sam S. Shubert, mgr.): Milwaukee, Wis., Oct. 9-12. Rockford, Ill., 13. Madison, Wis., 14. Eau Claire 15. Minneapolis, Minn., 16-19. St. Paul 20-22. IRMA, OPERA: Broadhead, Ill., Oct. 11. Edgerton 12. Stoughton 13. Fort Atkinson 14. Jefferson 15. KING DODO (M. C. Anderson, mgr.): Brooklyn, N. Y., Oct. 10-22. MISS BOB WHITE (Nixon and Zimmermann, mgrs.): Spartanburg, S. C., Oct. 11. Greenville 12. Salisbury, N. C., 13. Charlotte 14. Winston-Salem 15. Greensboro 17. Durham 18. Raleigh 19. New Bern 20. Wilmington 21. Charleston 22. MOTHER GOOSE: Columbus, O., Oct. 10-15. OLYMPIC OPERA: Baltimore, Md., Indefinite. PARIS BY NIGHT: Toronto, Can., Oct. 10-15. Pittsburgh, Pa., 17-22. PARISIAN (In English: Henry W. Savage, mgr.): Boston, Mass., Oct. 17-22. FIFTEEN, PAUF: New York City April 2-Indefinite. SAN TOY: Tacoma, Wash., Oct. 11, 12. Salem, Ore., 13. Eugene 14. San Francisco, Cal., 15-17. SCHEFF, FRITZI: Philadelphia, Pa., Oct. 10-15. THAYWARD GRACE (Winters and Kress, mgrs.): Ky., Oct. 10-12. Indianapolis, Ind., 13. Springfield, Ill., 14. Galesburg 15. Ottumwa, Ia., 17. Des Moines 18, 19. Greeley, Colo., 22. THE MILLERIN: Montreal, Can., Oct. 17-22. THE BURGOMASTER (W. P. Cullen, mgr.): San Francisco, Cal., Oct. 9-17. Pasadena 18. Riverside 19. Redlands 20. San Bernardino 21, 22. THE FORBIDDEN LAND (Sam M. Forrest, mgr.): St. Louis, Mo., Oct. 9-15. Kansas City 16-22. THE FORTUNE TELLER: Worcester, Mass., Oct. 10-15. New Haven, Conn., 17-22. THE ISLE OF SPICE: New York City Aug. 23-Indefinite. THE JEWEL OF ASIA: Kansas City, Mo., Oct. 9-15. THE LIBERTY BELLES: Winston Salem, N. C., Oct. 11. Raleigh 12. Durham 13. Roanoke, Va., 14. Charlottesville 15. THE MAID AND THE MUMMY: New York City Oct. 10-15. THE PRINCE OF PILSEN (American: Henry W. Savage, mgr.): Middletown, Conn., Oct. 18. New London, 19. Norwich 20. Bridgeport 21. New Haven 22. THE PRINCESS CHIC: Lansing, Mich., Oct. 11. Bay City 12. Saginaw 13. Muskegon 14. Grand Rapids 15. Manistee 16. THE RED FEATHER (S. F. Kingston, mgr.): Baltimore, Md., Oct. 10-15. THE ROYAL CHIEF: Duluth, Minn., Oct. 11, 12. THE RUNAWAYS: Rock Island, Ill., Oct. 11. Davenport, Ia., 12. Clinton 13. Dubuque 14. La Crosse 15. St. Paul, Minn., 16-19. Minneapolis 20-22. THE SCHOOL GIRL: New York City Sept. 1-Indefinite. THE SHOW GIRL (Chas. W. Porter, mgr.): Peoria, Ill., Oct. 11. Rock Island 12. Des Moines, Ia., 13. St. Joseph, Mo., 14, 15. Kansas City 16-22. THE SHOGUN (Henry W. Savage): New York City Oct. 10-Nov. 30. THE SILVER SLIPPER: Auburn, N. Y., Oct. 11. Scranton, Pa., 12. Wilkes-Barre 13. Reading 14. Harrisburg 15. New York News, Va., 17. Norfolk 18. Petersburg 19. Richmond 20. Roanoke 21. Knoxville, Tenn., 22. THE SLEEPING BEAUTY AND THE BEAST: Philadelphia, Pa., Oct. 3-22. THE STROLLERS (Nixon and Zimmermann, mgrs.): Scranton, Pa., Oct. 11. Freehold 12. Bloomsburg 13. Sunbury 14. Williamsport 15. Auburn, N. Y., 17. Ithaca 18. Cortland 19. Binghamton 20. Corning 21. Elmira 22. THE SULTAN OF SULU (Henry W. Savage, mgr.): Louisville, Ky., Oct. 13-15. Lexington 17. Knoxville, Tenn., 18. Chattanooga 19. Birmingham, Ala., 20-22. THE TENDERFOOT (No. 2: W. W. Tillotson, mgr.): Chattanooga, Tenn., Oct. 13. THE WIZARD OF OZ (Eastern: Fred R. Hamlin, mgr.): Boston, Mass., Sept. 12-Indefinite. THE WIZARD OF OZ (No. 2): Sacramento, Cal., Oct. 11. Portland, Ore., 13-15. THE YANKEE CONSUL (Henry W. Savage, mgr.): Washington, D. C., Oct. 10-15. Baltimore, Md., 16-22.



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TIVOLI: San Francisco, Cal., Indefinite. WILLIAMS AND WALKER (Jack Shoemaker, mgr.): Chicago, Ill., Oct. 9-Nov. 6. WILSON'S MUSICAL COMEDY: Carlton Place, Can., Oct. 10-12. Pembroke 13-15. WILSON'S NAT M. (Broadhurst and Currie, mgrs.): St. Paul, Minn., Oct. 9-15. Minneapolis 16-22. WOODLANDS (Henry W. Savage, mgr.): Chicago, Ill., Sept. 5-Oct. 22.

## MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Coal Creek, Tenn., Oct. 11. Harriman 12. Wytheville, Va., 13. Bristol, Tenn., 14. Johnson City 15. Newport 17. BEACH AND BOWERS: Maquoketa, Ia., Aug. 22-Indefinite. CHRISTY BROTHERS: Owensboro, Ky., Oct. 11. Greenville 13. Russellville 14. Clarksville, Tenn., 15. CLHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Delhi, N. Y., Oct. 11. Unadilla 12. Forest City, Pa., 22. DOCKSTADERS: New York City Oct. 3-22. FAUST'S, TED E. (Doc Waddell, mgr.): Athens, Ga., Oct. 11. Atlanta 12. Augusta 13. Cedar Rapids 14. Boone 15. Talladega, Ala., 17. Anniston 18. Huntsville 19. FIELD'S: Thomasville, Ga., Oct. 11. Montgomery, Ala., 12. Pensacola, Fla., 13. Mobile, Ala., 14, 15. Selma 17. Meridian, Miss., 18. Jackson 19. Vicksburg 20. Natchez 21. Baton Rouge, La., 22. GORTON'S (C. C. Pearl, mgr.): Healdsburg, Cal., Oct. 11. Santa Rosa 12. HAVELRY'S (Geo. C. Boyer, mgr.): Ogden, U. Oct. 13. Carson City, Neb., 17. Auburn, Col., 21. HENRY'S, HI: Montpelier, Vt., Oct. 12. Burlington 13. St. Albans 14. Plattsburg, N. Y., 15. Ogdensburg 17. Potsdam 18. Canton 19. Gouverneur 20. Watertown 21. KERSAND'S BILLY (C. J. Smith, mgr.): West, Tex., Oct. 12. Smithville 15. San Antonio 18. New Braunfels 19. MAHARA'S: Windom, Minn., Oct. 11. Springfield 12. Marshall 13. Minnesota 15. Canby 17. Watertown, S. D., 18. MODERN DUTCH AND DIAMOND BROTHERS (C. E. Rose, mgr.): Cadiz, O., Oct. 11. East Liverpool 12. New Martinsburg, W. Va., 13. Sistersville, O., 14. Parkersburg, W. Va., 15. QUINLAN'S: Steubenville, O., Oct. 11. Bellaire 12. Ft. Wayne, Ind., 14. Elkhart 15. Battle Creek, Mich., 17. RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Thurber, Tex., Oct. 11. Cisco 12. Dublin 13. Stephenville 14. Brownsville 15. San Angelo 17. Ballinger 18. Lampasas 19. Belton 20. WYKES: Charleston, S. C., Oct. 11. Spartanburg 12. Knoxville, Tenn., 14. Dayton 15. Chattanooga 17. Atlanta, Ga., 18. Columbia, S. C., 20. Charleston 21. Savannah, Ga., 22.

## VARIETY.

AMERICANS: Newark, N. J., Oct. 10-15. AUSTRALIANS: Philadelphia, Pa., Oct. 10-15. BLUE RIBBON GIRLS (Jack Singer, mgr.): New York City, Oct. 10-15. BOHEMIANS: Toledo, O., Oct. 10-15. BON TONS: St. Paul, Minn., Oct. 10-15. BOWERY BURLESQUERS: Jersey City, N. J., Oct. 10-15. BRIGADIERS: Worcester, Mass., Oct. 10-12. Springfield 13-15. BROWN'S BURLESQUERS (C. H. Kenyon, mgr.): Philadelphia, Pa., Oct. 10-15. CHERIE BLOSSOMS: Buffalo, N. Y., Oct. 10-15. CITY SPOPS: Washington, D. C., Oct. 10-15. CLARKE'S VAUDEVILLE: Napa, Cal., Oct. 10-12. Helena, Mont., 13-15. CRACKER JACKS: Louisville, Ky., Oct. 10-15. DANIEL DUCHES: Chicago, Ill., Oct. 10-15. DEVERE, SAM: Detroit, Mich., Oct. 10-15. FOSTER, FAY: Pittsburgh, Pa., Oct. 10-15. Cincinnati, O., 16-22. GAY MORNING GLORIES: Boston, Mass., Oct. 10-15. GRASS WIDOWS: Bureau, Can., Oct. 10-15. Albany, N. Y., 17-19. Troy 20-22. HIGH ROLLERS: St. Louis, Mo., Oct. 10-15. HILL ROSE: Baltimore, Md., Oct. 10-15. IMPERIALS: New York City Oct. 10-15. INNOCENT MAIDS (T. W. Dinkins, mgr.): Canton, O., Oct. 11. Canal Dover 12. Barborton 13. Lorain 14, 15. Youngstown 17. Sharon, Pa., 18. Greenville 19. Butler 20. IRON, FRED: Minneapolis, Minn., Oct. 10-15. JOLLY GIRL WIDOWS: Montreal, Can., Oct. 10-15. KENTUCKY BELLES: Indianapolis, Ind., Oct. 10-15. KNICKERBOCKERS: Reading, Pa., Oct. 10-12. Scranton 13-15. LONELY BELLES: Milwaukee, Wis., Oct. 10-15. MAJESTIC: Chicago, Ill., Oct. 10-15. MASQUERADERS: Brooklyn, N. Y., Oct. 10-15. MERRY MAIDS: Philadelphia, Pa., Oct. 10-15. MOONLIGHT MAIDS: New York City Oct. 10-15. MORRIS, HARRY: Rochester, N. Y., Oct. 10-15. NEW YORK STARS (John Raynor, mgr.): Rochester, N. Y., Oct. 10-15. ORPHEUS BURLESQUERS: Barre, Vt., Oct. 11. Peekskill, N. Y., 12. Kingston 13. Newburgh 14. Ogdensburg 17. Charleston, W. Va., Oct. 10-15. PARISIAN WIDOWS: Scranton, Pa., Oct. 10-12. Reading 13-15. REEVES, AL: Kansas City, Mo., Oct. 10-15. Indianapolis, Ind., 17-22. RELIANT AND WOODS: New York City Oct. 3-15. RENTZ-SANTLEY: Cincinnati, O., Oct. 9-15. Louisville, Ky., 16-22. RICE AND BARTON: Albany, N. Y., Oct. 10-12. Troy 13-15. RIVAYANS: Paterson, N. J., Oct. 10-15. THOROUGHBREDS: Cleveland, O., Oct. 10-15. TIGER LILLIES: Providence, R. I., Oct. 10-15. TRANSATLANTICS: Chicago, Ill., Oct. 10-15. UTOPIANS: Boston, Mass., Oct. 10-15. VANITY FAIR: Brooklyn, N. Y., Sept. 26-Oct. 15. WORLD BEATERS: New York City Oct. 10-15.

## CIRCUSES.

BUFFALO BILL'S WILD WEST: Harrogate, Eng., Oct. 11. Castleford 12. Barnsley 13. Huddersfield 14. FOREPAUGH AND SELLS: Pensacola, Fla., Oct. 15. MAINS, WALTER L.: Staunton, Va., Oct. 15. HARRISBURG 17. Charleston, W. Va., 18. PAWNEE BILL'S: Connersville, Ind., Oct. 11. Dayton, O., 12. Springfield 13. Wilmington 14. Circleville 15. ROBINSON'S, JOHN: Charleston, S. C., Oct. 10, 11. Waltersboro 12. Savannah, Ga., 13, 14.

## MISCELLANEOUS.

BUTLERS, THE: Sandusky, O., Oct. 10-15. CREATURE HAND (Howard Pew and Frank Gerth, mgrs.): Boston, Mass., Oct. 3-29. CRYSTALPLEX (Walsh's): Hudson, Mass., Oct. 3-8. DODGE AND BOWMAN AMUSEMENT: Terre Haute,

## OPEN TIME.

ALABAMA—Montgomery—Bijou Theatre, Nov. 7-12, 14-19. CONNECTICUT—New Britain—Majestic Theatre, Oct. 24-26, Nov. 3-5, 7, 9, 11, 13, 14, 16, 18-30. Dec. 2, 3, 5, 6, 8-10, 12, 13, 15-17, 22, 23, 30. ILLINOIS—Chicago—Opera House, Nov. 7-9, 11, 12. Dec. 6-9, 12, 19-21, 26, 27, Jan. 30, 31, Feb. 13, 15-18. INDIANA—New Harmony—Thral's Opera House, Nov., Jan., Feb., and March. MADISON—Grand Opera House, Oct. 17-Nov. 6. RICHMOND—New Phillips Theatre, In Nov., Dec. MICHIGAN—Muskegon—The Grand, Nov. 1, 2, 25. Dec. 8, 9, 20, 21, Jan. 3-6, 15-20, 23-27, 31. Feb. 1-6, 8, 15, 19, 21-24, 28, March 1, 2, 7, 10, 14-17, 21-24, 28-31. Ypsilanti—Ypsilanti Theatre, In Nov., Dec., and Jan. NEBRASKA—Fairbury—Opera House, In Oct., Nov., Dec. NEW JERSEY—Asbury Park—Opera House, Oct., Nov., Dec., Jan. WEST VIRGINIA—Huntington—Huntington Theatre, Oct. 23-25, Nov. 7, 14, 15, 21-26, Dec. 5-10, Jan. 4, 21, Feb. 13-March 8, 13, 20, 21, 24, 25, April. WISCONSIN—Appleton—Appleton Theatre, Oct. 25, 26, Dec. 31, Nov. 1, 8, 11, 13-19, 13-19, 21, 24, 26, Dec. 4, 11, 18-31, Jan. 1, 8, 12, 22, 29, 31.



# THE NEW YORK DRAMATIC MIRROR



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The Organ of the American Theatrical Profession

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Published every Tuesday.**NEW YORK . . . . . OCTOBER 15, 1904.****Largest Dramatic Circulation in the World.****THE SEASON.**

ENTERING into the second month of the dramatic season in New York, it may be said that the outlook is by no means discouraging, although by the same token it is not extraordinarily encouraging. Business on the whole thus far has been better than that of a year ago, and this in the face of the attempt of the politicians to draw public attention to the conflicting interests that will be settled on Election Day.

When it is said that business has been better than a year ago, it must be remembered that during last season, from start to finish, business, generally, was bad. And when it is added that the Presidential campaign has not yet seriously interfered with the theatre, it must also be remembered that this is not a very lively ante-election period as Presidential campaigns go.

Half a dozen—perhaps a greater number—of the theatres in New York are playing to good business, and a few of them to very large business. Of the twenty odd productions thus far, at least seven have failed decisively, while several have been promoted here in the face of discouraging receipts for two reasons—first, to keep theatres open, and, second, to secure long enough terms to warrant taking to the road. The decided successes are well known, as decided successes always are.

On the whole, the weather thus far has been quite favorable to the theatres. There have been short periods of warmth, which is against playgoing, but longer periods of weather of the right sort.

A study of the audiences at New York theatres at this time will show that they are very largely made up of transient or nearby people, while the habitual metropolitan theatregoers are for the most part missing. The fact is that thousands of New Yorkers are still in the country, or at late resorts, or abroad. Their homecoming should give a new impetus to the theatres, if present successes show staying power and new offerings come up to public expectation. If all goes well, business promises to resume something like booming proportions, unless the election should unsettle matters. From

present indications, however, the election will have little influence either for good or ill.

**STAGE ALLUREMENT.**

IF example serves any practical purpose, the experience of the woman lured from Philadelphia by a swindler who for a time made her believe he could secure for her a prominent place on the stage, and who robbed his victim like an ordinary footpad when he had reached a point where further lying would not serve him, should warn other women ambitious to become actresses against similar treatment. But, as a rule, exemplary cases of this kind, as well as other forms of robbery, have little or no effect on the credulous, as the survival of gold brick and other games will show.

The specious swindler does not, by any reason, confine himself to persons with stage ambition, as the records of credulity and deceit in all other fields will prove. The stage, however, like other fields, has a fringe made up of conscienceless persons who are not of it, yet who use it for various schemes to defraud the unwary.

As it has been reported in the newspapers, the case of the Philadelphia woman would indicate that she earlier should have suspected the character of her swindler, who does not appear to have had the least warrant for his claim that he was a person of influence as to the theatre; but it seems that a woman—or a man, for that matter—once impressed with the idea that the stage may be achieved vicariously, will submit to impositions that could not possibly be effective as to other vocations. Perhaps the glamor that to the eye of the novice invests the theatre accounts for the ease with which the novice falls a victim in such cases.

It is a mistaken idea that a person may means, confine himself to persons with bout or irregular means easier than by a direct and honest approach. It is true that a multitude of young persons of both sexes besiege the theatre, and that a great majority of these aspirants meet discouragement on all sides; but this is so because the great majority show no fitness or aptitude for the life they seek to lead when they meet the expert eye and intelligence. Other multitudes—although in each case fewer in numbers, perhaps—besiege the doors that lead to other professions and vocations, and of them, also, it is the few that are prominently chosen. In other professions or vocations, however, there are preliminary methods of schooling that do not, in the same degree, guard the approach to the theatre, and no doubt this fact, together with the idea, often held, that one needs but to get on the stage to win some sort of success, encourages persons who ought to know better to take chances with other persons who promise, for a consideration, to exercise an "influence," which too often is simply a delusion and results in disappointment, if nothing worse.

The lack of authoritative institutions to train the actor, or those who wish to become actors, often makes it necessary for managers who do not depend on the dramatic schools that do exist to exercise selection from what may be called "raw material." And managers who produce, going outside of the lists of trained actors always at their command for persons to take minor places or to fill supernumerary positions, as a rule are anxious to meet young men and women with talent and other requisites for the stage in recruiting their companies. Thus the stage aspirant who can show aptitude and fitness may confidently approach the theatre as he or she would approach any other institution or business, and with reasonable chances of acceptance and success.

**BOOKS AND MAGAZINES.**

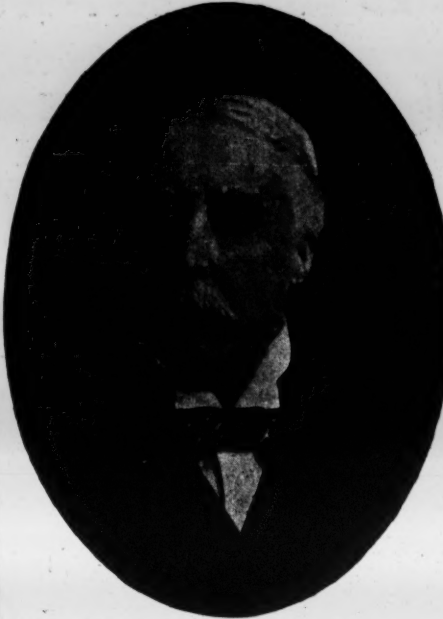
The Theatre Magazine for October is a splendid issue. Among the contributed articles is a readable paper by Edward Fiske, entitled "Masters of Make-up"; an interview with Maclyn Arbuckle, an interesting article about the past Summer's doings at Bayreuth, and another article which will be read with avidity by those who have written plays in "The Professional Play-Reader and His Uses." A longer and well-illustrated article gives an interesting description of "The Theatre in Spain." The pictures, as usual, are elaborate and plentiful.

The Ladies' Home Journal for October has as its leading article "When an Actress Was Mistress of the White House." It is an interesting account of Mrs. Robert Tyler.

In The Critic for October are some good photographs and notes on Mrs. Wiggs, an interesting essay on "The Biblical Play and Its Mystery" and some most interesting dramatic photographs and information in the second instalment of Laurence Hutton's "The Literary Life." Many in the profession will think they recognize the famous playwright so cleverly described in the serial, "Our Best Society."

The Arena for October has an artistic picture of the one-time actor, W. O. Partridge, as its frontispiece and prints his article on "Sculpture," of which he is a leading exponent. A portrait of the new prima donna, Madame David, is printed, with a short sketch of her career.

Among the articles interesting to students of the stage in the October magazines are: "The Old English Sacred Drama," in Lippincott's; "Sarah Bernhardt's Memoirs," in The Strand; "Advice to Girls with Dramatic Ambitions," in The Woman's Home Companion; "Othello," in Harper's; "Maeterlinck, the Belgian Shakespeare," in The Chautauquan.

**DEATH OF JOHN HOLLINGSHEAD.**

John Hollingshead, the noted English dramatist, manager, editor and critic, died in London on Oct. 10 at the age of seventy-seven years. For full two generations Mr. Hollingshead was a prominent figure in the theatrical life of London. As a critic he was frank, outspoken, just and fearless; as a manager he was concerned in many of the most successful enterprises in England, and as a dramatist he provided a number of plays that were of good quality and that won great popularity. He was also the author of several books that are of value in the chronicles of the British stage.

Mr. Hollingshead was born in London, within the sound of "Bow Bells," on Sept. 9, 1827. His father was Henry R. Hollingshead, of the Irish Chamber, and the family had long been prominent in British commerce. John Hollingshead endeavored to follow in the footsteps of his ancestors by undertaking a business career, but he found pounds and pence little to his taste and soon forsook the counting-room to take a position on the editorial staff of Household Words under Charles Dickens. After an apprenticeship there he became a writer on the Cornhill Magazine under Thackeray, and was subsequently a member of the staff of Good Words, under Dr. Norman Macleod and in the editorial department of the Daily News. On the last named paper he began to make a name as a critic.

In March, 1858, Mr. Hollingshead's first play of consequence, a farce entitled The Birthplace of Podgers, was presented by John L. Toole and won immediate favor. In 1866 he helped to found the Alhambra Theatre, and in 1868 he established the Gaiety. He managed the Gaiety for eighteen years with enormous success and introduced there a host of the most prominent players of the English-speaking stage. At one time it was his boast that he had three players in his company to whom he paid the salaries of so many Lord Chancellors. Among the notable players who appeared under Mr. Hollingshead's management at the Gaiety were Henry Irving, Adelaide Neilson, John L. Toole, Mrs. John Wood, Rose Cleverly, Hermann Vezin, Forbes Robertson, Charles Mathews and Lionel Brough. He also brought to the Gaiety the company of Comedie Francaise, which included Got, Gengler, Coquelin, Delannoy, Bressant and Sarah Bernhardt. Later came the splendid burlesque performances, with Nellie Farren, Fred Leslie and the rest, that made the Gaiety famous to a later generation. The whole story of the Gaiety during those 18 brilliant years was set down by Mr. Hollingshead in his book, entitled "Gaiety Chronicles."

While a manager Mr. Hollingshead did much public service in righting evils of the playhouse. He abolished fees in his theatre, he concerned himself in bringing about a reform in the copyright laws, and he worked hard and to good purpose in obtaining changes in the matter of theatrical licenses. While he held high principles regarding the art of the stage and its mission, he scorned the meddlesome "Puritan conscience" that for so long hampered amusements in England, and in his writings, as well as in his policy of management, he did much to combat the "grandmotherly government of the theatre."

In 1900 a great testimonial benefit was given to Mr. Hollingshead at the Empire Theatre, London. A host of the most distinguished English players took part in the performance, and the occasion brought forth splendid tributes to the old manager from the press of London. He received greetings and compliments also from Jules Claretie and the members of the Comedie Francaise and from English players the world over.

Besides managing the Gaiety Mr. Hollingshead was a lessee of several other London theatres at various times, and he was a director in a number of music hall companies. Up to a short time before his death he was active in theatrical affairs, and he continued to write from time to time in various English journals. He was a contributor to The Mirror upon occasion, and in the last Christmas number of this publication appears a forceful article from his pen.

Among Mr. Hollingshead's best known works are Under Bow Bells, Underground London, "Miscellaneous," "Gaiety Chronicles," "My Lifetime"—a book of memories—"Odd Journeys," and "Ragged London."

**QUESTIONS ANSWERED.**

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

M. L. K., Philadelphia: Joseph Galbraith has not made public his plans for this season.

MUSICIAN, Denver, Col.: Handel was such a miser that while he was receiving \$250 a night from the opera he was frequently known to wear a shirt for a month to save laundry expenses.

MAUDE E.: W. R. Walling, when leading juvenile of the Stevens Stock company, Oakland, Cal., was married Sept. 5, 1901, to Effie Stevens, sourette of the company.

E. P. G., Detroit, Mich.: Tim Murphy, the only prominent comedian of that name, was born in Rupert, Vt., April 12, 1861. He was a painter by trade and lived a long time in Washington.

J. S. K., Jefferson City, Mo.: If you write E. E. Rose at the Empire Theatre, this city, he can give you all the information you desire, as he is most closely connected with the play.

CHARLES J., Albany, N. Y.: The first dramatic performance recorded as given by professionals in Albany was July 2, 1769. These actors were the American company organized nearly twenty years previously by the Hallam brothers.

CONCERT ENTHUSIAST, Boston, Mass.: Ysaye was born at Liege, Belgium, July 16, 1858. Until 1881 he was concert master in Berlin. His first appearance in Boston was at a Symphony concert Dec. 1, 1894.

R. G. B., Utica, N. Y.: Frank Murdock (his real name was Hitchcock) was the author of Day Crockett. The adverse criticisms of the play he never saw are held accountable for his death.

CHARLES S. ELWOOD, Hancock, Mich.: There is no record that T. W. Keene played West Superior during the months you mention. He died June 1, 1898. He was very popular, but not the greatest actor of his time. His popularity is shown by his having played Richard III 2,525

times. He considered it his greatest part, but the critics preferred his Louis XI. You might procure the programme of his Othello by advertising.

J. D. E., New York: 1. The stock company has closed for the Summer. Jessie Bonstelle is in town. 2. When We Were Twenty-one was produced at the Knickerbocker Theatre Feb. 10, 1900. The cast was N. C. Goodwin, Nell O'Brien, Frank Gilmore, Clarence Handyside, Henry Woodruff, Jameson Lee Finney, Thomas Oberle, S. M. Hull, Charles Thorp, Herbert Ayling, W. J. Thorold, Frank Wayne, L. E. Woodthorpe, Rapley Holmes, Isabel Haskins, Gertrude Gheen, Florence Robinson, Kathryn Morse, Nina Gregory, Gertrude Liddell, Florence Wickliffe, Florence Hayes, Agnes Mark, Florence Haverleigh, Helen Barney, Estelle Mortimer and Maxine Elliott.

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Week ending October 15.

ACADEMY OF MUSIC—Checkers—8th week—58 to 65 times.  
AERIAL GARDENS—Closed.  
AMERICAN—French Comedy Company in Repertoire.  
BELASCO—David Warfield in The Music Teacher—3d week—15 to 21 times.  
BERKELEY LYCEUM THEATRE—Commencing Oct. 11—Henry E. Dixey in David Garrick, Over a Welsh Rabbit, and Agatha Dene (one-act plays).  
BIJOU—Mr. Wrix of Wickham—4th week—26 to 33 times.  
BROADWAY—Madame Schumann-Heink in Love's Lottery—2d week—8 to 14 times.  
CARNegie HALL—Closed.  
CASINO—Piff, Paff, Poff—28th week—211 to 218 times.  
CIRCLE—Vaudeville.  
CRITERION—William H. Crane in Business Is Business—4th week—22 to 28 times.  
DALY'S—Edna May in The School Girl—7th week—41 to 47 times.  
DEWEY—Moonlight Maids.  
EDEN MUSEE—Figures in Wax and Vaudeville.  
EMPIRE—John Drew in The Duke of Killcrankie—6th week—39 to 46 times.  
FOURTEENTH STREET—Sydney Ayres in A Texas Ranger—3d week—17 to 24 times.  
GARDEN—The College Widow—4th week—24 to 31 times.  
GARRICK—Commencing Oct. 11—Henry Miller in Joseph Entangled—1st week—1 to 7 times.  
GOTHAM—Relly and Woods Company.  
GRAND OPERA HOUSE—Lawrence D'Orray in The Earl of Pawtucket.  
HARLEM OPERA HOUSE—The Maid and the Mummy.  
HERALD SQUARE—Lew Dockstader's Minstrels—2d week—9 to 16 times.  
HUDSON—William Faversham in Letty—5th week—29 to 35 times.  
HURDIG AND SEAMON'S—Vaudeville.  
IRVING PLACE—Irving Place Stock company in His Little Princess—2d week—5 to 8 times—Marie Stuart—1 to 3 times.  
KEITH'S UNION SQUARE—Continuous Vaudeville.  
KNICKERBOCKER—Lulu Glaser in A Madcap Princess—6th week—37 to 43 times.  
LIBERTY—Roger Brothers in Paris—35 times plus 1st week—1 to 7 times.  
LONDON—Blue Ribbon Girls.  
LYCEUM—Cecilia Loftus in The Serio Comic Government—5th week—28 to 34 times.  
LYRIC—Otis Skinner in The Harvester—1st week—1 to 8 times.  
MADISON SQUARE GARDEN—Closed.  
MADISON SQUARE ROOF-GARDEN—Closed.  
MAJESTIC—The Isle of Spice—8th week—57 to 63 times.  
MANHATTAN—Mrs. Fluke in Becky Sharp—5th week—29 to 36 times.  
MENDELSSOHN HALL—Closed.  
METROPOLITAN—Dealers in White Women.  
MINER'S BOWERY—Imperial Burlesques.  
MINER'S EIGHTH AVENUE—World Beaters.  
MURRAY HILL—Closed.  
NEW AMSTERDAM—Mrs. Patrick Campbell in The Sorceress—1st week—1 to 7 times.  
NEW GRAND—Hebrew Drama.  
NEW ORPHEUM—Vaudeville.  
NEW STAR—A Prisoner of War.  
NEW YORK—Denman Thompson in The Old Homestead—8th week—38 to 45 times.  
NEW YORK ROOF—Closed.  
OLYMPIC—Closed.  
PARADISE ROOF-GARDENS—Closed.  
PARADES—Vaudeville.  
PEOPLE'S—Hebrew Drama.  
PRINCESS—Closed.  
PROCTOR'S FIFTH AVENUE—The Altar of Friendship.  
PROCTOR'S FIFTY-EIGHTH STREET—The Crisis.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S 125th STREET—A Gentleman of France.  
ST. NICHALES GARDEN—Closed.  
SAVOY—Mrs. Wiggs of the Cabbage Patch—8th week—42 to 49 times.  
THALIA—Closed.  
THIRD AVENUE—Down by the Sea.  
VICTORIA—Vaudeville.  
WALLACK'S—The Sho-Gun—1st week—1 to 8 times.  
WEBER'S MUSIC HALL—Opens Oct. 17.  
WEST END—David Harum.  
WINDSOR—Hebrew Drama.  
YORKVILLE—Vaudeville.



## THE USHER



The dedication and opening of the T. B. Sheldon Memorial Auditorium at Red Wing, Minn., last night (Monday) was an occasion of importance to that town and to the institution of the theatre in America as well.

The Auditorium—which in reality is a theatre equipped throughout in the most perfect fashion—was a gift to the town of Red Wing from the late Theodore B. Sheldon. The cost was about \$80,000. When completed and furnished to the smallest detail it was turned over to the city government, to be run, not as a money-making institution, but as an educational factor for the development of the artistic spirit in the community. Moderate prices of admission will be charged, but only the very best plays and companies obtainable will be booked.

Mr. Sheldon, in his broad-minded philanthropy, believed that the influence for good of the theatre is deep and far reaching, and his gift enables the town of Red Wing to put to practical test this and other theories of vital consequence in social economy. The building is devoted entirely to the theatre—containing no stores or offices—and is in appearance somewhat like the theatres in Europe. It stands alone on a considerable plot of ground, with lawns on three sides, and—a fact of some significance—its nearest neighbor is a church.

The death in London yesterday of John Hollingshead—an outline of whose career will be found elsewhere in *THE MIRROR*—removes one of the most venerable and dignified figures of the English theatre world.

John Hollingshead's career as critic, dramatist and manager covered almost two generations. He had a strong and varied mind, and a review of his work will show that he had prodigious energy.

Unlike so many men who reach old age in a given field, Hollingshead adapted himself notably to the new conditions that confronted him, and was a friend and companion of younger men, while preserving his older personal contacts as time permitted. He leaves a fine written record, as well as an unusual personal association, and his memory long will be kept green in the world of which he was so prominent a figure.

"T. T. F." in the *Ohio State Journal*, publishes an earnest inquiry as to the cause of theatrical conditions in New York as they have been disclosed by failures of various plays this season. Basing his essay on the alleged remark of a young actress recently made a "star" that "bluff is the keynote of success on the American stage," and the saying of an actor, long a star, that "acting is quite as much a business as an art," the writer says that these views upon examination may have some bearing on the results as the season thus far has developed results.

"Manifestly if acting is a 'bluff,'" he says, "a gambling term, by the way, one would fairly expect that gambling tactics would obtain, and that something like the fortune of cards should attend the fortune of that other occupation which has been likened to it. On the other hand, if acting is a business, it would be fair to expect that business results should follow the application of its principles, other things being equal. But if it should prove that neither is the case, then still another explanation must be made for the failures of the season."

Finding that the theories as to acting and the business of the stage do not agree, "T. T. F." thinks it strange that no one has had the courage to suggest that such failures as have marked this and other seasons should be right and necessary. And he holds that if acting is to be considered as an art, it is plain that the rules of art should be applied to it. This being so, and the history of all art showing that failures in any given field of it, or by any line of its disciples, have but served to lead to successes, he proceeds to examine the present conduct of the theatre under a business rule to determine whether, with the good it claims to have done in "simplifying" matters, it really meets the emergency that it has created. Noting that the chief aim of the business men who have seized the theatre is dollars and cents, "T. T. F." adds:

The observant will not fail to notice that this was really subverting the true end of the drama. It is hard not to recall what Ruskin says: "A number of men would fain set themselves to the accumulation of wealth as the sole object of their lives. Necessarily, that class of men is an uneducated class, inferior in intellect and more or less cowardly. It is physically impossible for a well-educated, intellectual or brave man to make money the chief object of his thoughts." These business men, applying business methods, should have known that any soil, worked too long, becomes worn out. For a number of years,

by working along the lines of least resistance, they have acquired great wealth and power, and added many successes to their list. The largest placer claim is washed through at last, and it seems that the great gold producing mine of New York theatricals has had at least one strata of its auriferous soil removed. They must go deeper who would have more of its wealth.

In conclusion, "T. T. F." notes that the very few prominent in the American theatre that have consistently pursued artistic ideals are winning both artistic honors and the material success which, although necessary in dramatic art as in other arts, still is secondary from a wise viewpoint. And it may be added that the prominence of this few is the greater from the peculiar condition of things that generally prevails.

## HAL DAVIS AND INEZ MACAULEY.

Hal Davis and Inez Macauley (Mrs. Davis), whose pictures appear on the front page of this week's *MIRROR*, opened in vaudeville four years ago, after a three years' engagement as principal comedian and leading ingenue at the Auditorium Theatre, Kansas City, Mo. Mr. and Mrs. Davis began their vaudeville career presenting Will M. Cressy's one-act comedy, *One Christmas Eve*, and after using it one season produced *The Unexpected*, by Edmund Day, the success of which is still remembered by vaudeville patrons in the better vaudeville theatres. After much persuasion on the part of the Vaudeville Managers' Association Pals was produced, it being the first melodramatic sketch to successfully invade vaudeville. It has been a decided hit since its initial production at the Temple Theatre, Detroit, on May 25, 1903.

Mr. and Mrs. Davis have signed with James J. Corbett to produce Pals with Mr. Corbett in the leading light comedy role, formerly played by Mr. Davis. The play has been elaborated into a four-act comedy-drama, by Edmund Day, who wrote the original sketch, and it will be seen in the better class of Stair and Havlin's theatres. Mrs. Davis will retain the part she originated and Mr. Davis will play Higgins, the stable boy. There is much regret among the vaudeville managers in losing such a valuable headline act, but the popular priced theatres will gain a tri-star attraction that should prove most pleasing.

## A MUNICIPAL THEATRE IN MINNESOTA.

The T. B. Sheldon Memorial Auditorium at Red Wing, Minn., was opened last evening (Monday, Oct. 10) with ceremonies of dedication and a performance of *The Royal Chef*. The theatre was a gift to the city by the late Theodore B. Sheldon. It was erected at a cost of about \$80,000, and is one of the handsomest and best equipped theatres in the Northwest. Its capacity, according to usual plans, would be about fifteen hundred, but in order that it may be thoroughly comfortable only one thousand seats have been placed in the auditorium. The house is heated by steam and is lighted with both electricity and gas. There are fourteen dressing-rooms, all supplied with hot and cold water and furnished in handsome fashion.

The city government of Red Wing, in which is vested the ownership of the theatre, does not desire to make of the playhouse a money-making institution, but to make of it an educational factor in the life of the community. Therefore, while moderate prices will prevail, there will be no cheap attractions. Upon the occasion of the opening Rossiter's Orchestra, the finest in Minnesota, supplied the music. The second attraction will be Florence Gale in *As You Like It*.

## THE WEST POINT CADET CLOSSES.

The West Point Cadet, in which Della Fox made her reappearance as a musical comedy star at the Princess Theatre on Sept. 30, closed its career on the night of Oct. 3, after a run of four performances. The company assembled at the theatre on Tuesday evening, Oct. 4, to be met with the announcement that Miss Fox was suffering with laryngitis and would be unable to appear. Many of the chorus people, who had rehearsed for seven weeks, with, of course, no pay, regarded the reputed illness of Miss Fox as a natural sequence to the complete failure of the piece, and endeavored to recoup, in a measure, by carrying off the costumes provided for them. Neither Nat Roth, manager of the company, nor "Diamond Jack" Levy, the husband of Miss Fox and the backer of the enterprise, was to be found. Later in the week Levy met the company and promised that salaries would be paid. Levy's jewelry shop has passed into other hands. It is announced that the Kelcey-Shannon company in Taps, which left the Lyric Theatre on Saturday night to make way for Otis Skinner, will likely be brought to the Princess after a week or two in other cities.

## MUSIC NOTES.

Robert Grau announces that Nina David will make her debut in this city at Carnegie Hall on Oct. 24. She will sing, among other things, the waltz song from *Romeo and Juliet* and *La Perle du Brésil*. Mr. Grau is enthusiastic about Madame David's voice and has already booked her for 100 concerts on the same terms that he secured for Patti last season. The supporting artists are Anton Hegner, Antoinette Ravelli, Signor Sapio and George W. Jenkins. Several special solo players will be carried to reinforce the local orchestras in the various cities in which Madame David will appear.

Arrangements have been made for Ysaye to conduct a single concert during his trip to America. This will take place at Carnegie Hall Jan. 20. The soloist for that concert will be d'Albert. Ysaye will also play one concerto at the same concert and d'Albert will conduct the orchestra, which is to be the New York Symphony. Ysaye's first recital is scheduled for Dec. 21.

Archbishop Farley has issued an order excluding women singers from all the Catholic churches of New York. Men and boys will be employed and the Gregorian chant alone will be used.

A three-act comic opera, *Knight Roland*, by Haydn, has just been discovered in the Palm Garden Library in Frankfurt-on-the-Main.

The People's Symphony concerts will be held in Carnegie Hall this year instead of Cooper Union. The usual low rates of 5 to 50 cents for students and wage earners will be maintained by cards of identification. The soloists will be Madame Ruby Cutler Savage, Maud Powell, Sam Franko, David Bispham, Wesley Weyman and Olive Mead Nolin. The dates of the concerts are Nov. 4, Dec. 9, Jan. 13, Feb. 17, March 17 and April 14. F. X. Arena, 305 Fifth Avenue, is the musical director.

Frank V. Pollack arrived Wednesday on the *Kaiser Wilhelm der Grosse*. After three years' study in Europe he has been engaged by Manager Conried for a leading tenor of the Metropolitan Opera forces. He is the second American to be so honored.

Victor Herbert began a series of Sunday evening concerts at the Majestic Theatre Sunday evening. He has an orchestra of fifty well trained musicians. The soloists of the first concert were Anita Rio, Paul De Faut, Henry MacClaskey, Percy Hamus, and Julian Walker.

The new Temple of Music now building in Chicago on a magnificent scale will be completed the first of November. The funds have been secured entirely by popular subscription.

Lillian Maynard will soon be featured in a new musical comedy.

## THE STANHOPE-WHEATCROFT MATINEE.

The first students' performance of the season occurred last Friday afternoon at the Garrick Theatre, when the Summer class of the Stanhope-Wheatcroft Dramatic School appeared in four one-act plays. The audience was large and the work of some of the students won high favor.

The opening play was Sydney Grundy's comedy-ette entitled *Dolly's Accomplishments*. It was presented by the following cast:

Joshua Turnbull, Esq. .... R. W. Curt  
Sir Barnes Barnstable, Bart. .... Richard Palmer  
Harold Barnstable .... Howard Sloat  
Mrs. Turnbull .... Elsie Erdman  
Dolly Turnbull .... Jeannette Carroll  
Jane .... Madge Hillier

The story of the little play is, it will be remembered, that Joshua Turnbull, rich and vulgar merchant, and Sir Barnes Barnstable, impeccable baronet, scheme together to marry the daughter of the former to the son of the latter. The young people both object to the plan, and finding a bond of sympathy in their objections, they presently drift into love with each other—much to the satisfaction of their elders. Howard Sloat played young Barnstable with a good bit of natural boyishness; R. W. Curt was a hearty Turnbull, but inaccurate in characterization, and Jeannette Carroll was a pretty and vivacious Dolly.

The play *Hortense*, by W. S. Armand, was upon this occasion acted for the first time. The cast was as follows:

James Forrest .... William V. Little  
Stephen .... Howard Sloat  
Hortense Forrest .... Madge Hillier  
Ann Forrest .... Emily Lorraine  
Eddie Forrest .... Evelyn Dorion  
Mrs. Jones .... Gail Leighton

The play has the merit of serious consideration of a possible situation in contemporary life, and some of its episodes are not without true dramatic quality. But the argument is not at all times clear and the denouement is somewhat vague. The principal characters are James Forrest, a well-to-do and manly man of forty; Hortense, his wife, a woman completely wrapped up in society, and Eddie, their daughter, a girl of fourteen. During the absence of the mother on a yachting cruise the child is thrown from her pony and is so badly injured that she will be a cripple for life. When the mother returns the father declares that it is plainly his duty to abjure society and devote herself to the care of the child. This plan horrifies Hortense, and being wholly selfish she decides to abandon her home, her husband and her child in order to continue her life of social gaiety. The conclusion is dramatic but hardly logical. In actual life such conditions are more apt to end in commonplace compromise than in dramatic rebellion.

Madge Hillier displayed good emotional qualities in the role of the unpleasant heroine, and William V. Little was an earnest and forceful James Forrest. Evelyn Dorion played Eddie, the child, very naturally and sympathetically. Emily Lorraine as Ann Forrest was most sweet and gracious and gave to the character quite the right touch of refinement.

The next play was a farce in one act by Maurice Hageman, entitled *Frank Glynn's Wife*. The cast was as follows:

Frank Glynn .... Robert J. Wurster  
Ed Asbury .... R. W. Curt  
Alice .... Dorothy Starr  
Mrs. Glynn .... Gail Leighton  
Sheila .... Elsie Erdman  
Gertie .... Jeannette Carroll  
Norah .... Gail Leighton

Mr. Hageman's work is a very farcical farce indeed, and it gave the students little opportunity except to romp. Dorothy Starr was an attractive Alice, and Gail Leighton played Norah, an Irish servant, in broadly comic fashion.

The performance ended with *Evangeline M. Lent's* little comedy, *Love in Idleness*, which has served here before as a vehicle for dramatic students. It was fairly well presented by William V. Little as Leonard Dale, Emily Lorraine as Euphemia Harlow, Dorothy Starr as Lucia, and Gail Leighton as Sybil.

## BARNABEE'S INJURIES SERIOUS.

Henry Clay Barnabee returned to New York a few days ago and is now undergoing treatment for the injury he sustained in St. Louis recently, when he fell and hurt his kneecap. Mr. Barnabee's New York physician discovered that one of the ligaments in the leg was broken, and has told the veteran actor that he will not be able to appear on the stage for several months. The accident happened while Mr. Barnabee was filling an engagement with his little company at a vaudeville house in St. Louis. While on the way to the theatre with his manager they passed a hall in which moving pictures were being shown, and Mr. Barnabee proposed that they drop in for a few minutes. The hall was dark, and Mr. Barnabee made a misstep in going down the aisle which resulted in the mishap that will keep him an unwilling prisoner for a long time. Mr. Barnabee is seventy-one years old and has always led such an active life that his enforced rest is very irksome. When he recovers he will probably return to vaudeville in a monologue turn.

## LIBERTY THEATRE OPENED.

The new Liberty Theatre, on Forty-second Street, just west of the New Amsterdam, was opened last evening with the Rogers Brothers in Paris, transferred from the New Amsterdam. The house is owned by the Klaw and Erlanger Amusement Company, and is intended as a New York home for the Rogers Brothers, who have a financial interest in it. Among the other stockholders are Alexander Lichensten and J. W. Mayer. The new house is decorated in Francis I style, the prevailing colors being old gold, amber and ivory, and seats about the same number of people as the Knickerbocker. The cantilever system was used in building it, and there are no posts. The entrance on Forty-second Street is narrow, the theatre itself being located on a plot 100 feet square on Forty-first Street. The auditorium is 72 x 60 and the stage 72 x 36 feet. The proscenium opening is 36 feet wide and 32 feet high. The boxes are suspended and seat forty-eight people. There are no boxes on the lower floor.

## READS HIS OWN PLAY.

Mr. Charles Barnard, author of *The County Fair*, read on the evening of Oct. 7, for the first time, a new version of this famous play at the Assembly Hall of the High School, Stamford, Conn. The author presented the entire play in the form of a dramatic story, reading all the parts, and in a few lines here and there picturing the scenes and explaining the exits and entrances and occasionally suiting appropriate action to the words. The reading won the laughter and applause of the large audience present and kept their attention to the fall of the imaginary curtain.

## BARRISON-GASTON.

Mabel Barrison, who has been playing Jane in *Babes in Toyland* since the first production of that extravaganza, and William D. Gaston, of Gaston and Stone, the comedians who joined the company at the beginning of this season, were married at the Fourth Presbyterian Church in Chicago on Sunday afternoon last by the Rev. Mr. Nottman. The happy pair met for the first time at the initial rehearsal about six weeks ago. Mr. Gaston is playing Gonzargo, one of the pirates, this season. He and his partner are well-known and successful vaudeville performers.

## ENGAGEMENTS.

Evan Harries, Gracia Dickens, and George Martin, for *Down Our Way*.  
Susan Chisnell, re-engaged for the *Mary Emerson* company.  
Frederic Wallace, re-engaged by C. B. Dillingham as stage manager for the *Maxine Elliott* company.

## PERSONAL



KING.—Emmett C. King, who was Mrs. Patrick Campbell's leading man during her recent American tour, has been engaged to support Mrs. G. H. Gilbert in Clyde Fitch's play, *Granny*.

LOTTA.—Lotta witnessed Becky Sharp at the Manhattan Theatre Oct. 6.

ZANGWILL.—Israel Zangwill is coming to New York to see Cecelia Loftus in *The Serio-Comic Governor*. He has not been in New York since the production of *Children of the Ghetto* four years ago.

LEIGH.—Leslie Leigh, who wrote the new radium dance for the Isle of Spice, led the orchestra when her music was first played at the Majestic, Oct. 6.

FROELICH.—Bianca Froelich arrived Oct. 6 on the *Graf Waldersee* for her engagement as one of the two premier danseuses with the Metropolitan Opera House Company. Enrica Varosi, the other premier danseuse, is expected to arrive soon from Italy.

WHEATCROFT.—Mrs. Adeline Stanhope-Wheatcroft has been seriously ill for several weeks past and was unable to personally superintend the performance of the students of her school at the Garrick Theatre last Friday. She is recovering rapidly, however, and will return to her work at the school this week.

GRIFFITH.—Mr. and Mrs. Frank Carlos Griffith will leave Maine on Nov. 1 to make a long vacation trip through Mexico. They will remain for several weeks in the City of Mexico, and will then go to Southern California.

BEYERLEIN.—Franz Adam Beyerlein, the author of *Taps*, is coming over to see the American form of the play.

MANSFIELD.—Richard Mansfield has received from T. Russell Sullivan a completed translation of *Giacometti's La Morte Civile*, an Italian classic which was one of Tommaso Salvini's most popular plays. Mr. Mansfield will add it to his repertoire this season.

KRONALD.—Mme. Selma Kronald, it is said, has retired permanently from the stage.

CONQUEST.—Ida Conquest will come to New York in December in *The Money Makers*.

BARRYMORE.—Ethel Barrymore was the guest of Mrs. Dan Hanna during her engagement in Cleveland.

HOWLAND.—Jobyna Howland (Mrs. Arthur Stringer), who went recently from her summer place in Canada to visit her parents in Denver, has been attacked there by typhoid fever, and is in a dangerous condition. Mr. Stringer left for the West immediately upon receiving the news and expected to reach Denver last Friday.

REJANE.—Madame Rejane has scored another success in *The Swallow* in Brussels, the cables say. It was written by Dario Niccodemi, the dramatizer of *Resurrection*. She will play first in Havana for ten nights and open in New York on Nov. 1. Her repertoire includes *Zaza*, *Sapho*, *Divorçons*, *Ma Cousine* and *La Robe Rouge*. It is announced by Leibler and Company that Rejane may start a school in New York on the plan of the French Conservatoire, under their management.

## CUES.

Charles Hawtrey will revive *A Message from Mars* Oct. 18 at the Princess Theatre. The company will be practically the same as before.

In the *Iroquois* Theatre case the defendants have secured a change of venue.

Mark E. Swan was operated on several weeks ago for appendicitis and is well on his way to recovery. He will probably be out next week.

Ola Humphrey will close her engagement as leading woman of the Boyle Stock, Nashville, Tenn., Oct. 15, and return to New York immediately to enter vaudeville for a short tour.

Ashley Miller and Ethel Browning returned from Chicago and the World's Fair Oct. 10.

Albert O. Warburg played a special engagement last week at Corse Payton's Theatre, Brooklyn, appearing as Brother Paul in *The Christian*.

Roland G. Pray, manager of the Hearts Adrift company, had his trunk stolen from in front of his hotel in Columbus, Ohio. His loss was \$250.

Irma H. Perry secured a divorce from R. H. Perry, the sculptor, Oct. 8.

Rowland and Clifford will soon produce a new play by L. B. Parker, entitled *The Child Stealers*. The cast will number twenty-two, not counting two polar bears and a trained mule.



## TELEGRAPHIC NEWS

## CHICAGO.

Fantana a Hit—The Usurper Produced—  
Siberia Revived—Other News.

(Special to The Mirror.)

CHICAGO, Oct. 10.

Shakespeare took his leave with Miss Marlowe, Mr. Sothorn and their company Saturday night, and last night Bartley Campbell succeeded him in a conspicuous position before the public eye with the revival of *Siberia* at McVicker's. To-night Clyde Fitch enters with *Her Own Way*. A touch of fall weather has helped some to increase business, though it has been pretty good in general. The bills:

Garrick, *Fantana*, second week; McVicker's, *Siberia*, first week; Woodland, sixth week; Grand, *Babes in the Wood*, third week; Powers, *Goodwin in the Usurper*, second week; Illinois, *Maxine Elliott in Her Own Way*; La Salle, *The Jolly Baron*, fourth week; Columbus, *Players' Stock in The Dancing Girl*; People's, *Stock in The Cherry Pickers*; Columbus, *What Women Will Do*; Alhambra, *The Working Girl's Wrongs*; Criterion, *The Curse of Drink*; Bijou, *The Child Wife*; Academy, *Academy of the Pacific*; Howard's, *Stock in drama*; Avenue, *Stock in melodrama*; Auditorium, *The Chinese Honey-moon*, second and closing week.

*Fantana*, described on the bills as a Japanese-American musical comedy, was produced at the Garrick Sunday week by Sam S. Shubert. The book is officially credited to Robert B. Smith and Raymond Hubbell is the composer. *Fantana* is in three acts, the first showing a noted hotel and grounds at Monterey, Cal.; second, exterior of palace and view of grounds of a Japanese marquis at Nagasaki; third, fantastically ornamental yacht (lengthwise view on deck). What the comedy seems to be trying to tell concerns the attempt of a waiter from Paris, imposing himself as a French count on the American public, to marry the daughter of a retired American commodore, living in California and owning the vineyard *Fantana*, after which his daughter Fanny is nicknamed *Fantana*. The action shifts to Japan and ends on the sounding deep, *Hawkins*, valet to the commodore, is induced to go to Japan, disguised as a Japanese ambassador, but *Jessie*, who is *Fantana's* maid, follows him and after calling him "geezer chaser" (geisha chaser) exposes him. The French waiter's wife, *Anita*, in vaudeville in Paris, arrives and stirs things up a bit, too. So runs the merry tale until the "lily of a valet" overtakes the yacht at sea with a motor boat and is hoisted on deck with a derrick. Soon after truth wins and the curtain goes down. The first act is a dull, meandering, discouraging introduction to the real *Fantana*, two beautiful acts that make the musical comedy one of the best produced in Chicago. A careful and sincere critic has said so and the critics in a body have bestowed much praise. *Fantana* encourages the hope that Mr. Sam Shubert believes it pays best to entertain at the Garrick with as much and as through excellence as possible. The setting of the second act, chiefly in black and gold, is one of the finest Japanese pictures ever put on the stage here. The yacht scene is remarkably handsome, the rowing group of the chorus is original, pretty and in good taste and is an unusually effective idea that gets its true reward in spontaneous applause.

There is nothing in the costuming to offend the sense of propriety, and skirting and leg bombardment is held in check with a restraint exhibiting to observe. Lastly, Mr. Shubert has cast the comedy efficiently, even down to the smallest parts. For instance, the unknown and unidentified who sings responses to Lieutenant Sinclair at a table in Laughing Little Almond Eyes, one of the prettiest and best details of the production, looks well and sings well. On the bills she is simply "a geisha." Jeff De Angeli as the valet, *Hawkins*, and Katie Barry as *Jessie*, the maid, work together successfully in all three acts, and De Angeli has to mind his ps and qs to maintain a good showing beside such an artist in comedy as Miss Barry. Her dancing captured the audiences. The entire part, which gives her cockney talk and other accomplishments free play, was delivered in her usual never-failing, clever and careful way, and she could not stay on a moment too long to suit the audiences. De Angeli threw himself into *Hawkins* and got lots of laughs. One or two remarks brought down the house, but his one distinct hit was his song, *That is Art*, in the last act. His German dramatic climax and suicide, incident to this song, were first class comedy. Adele Ritchie looked *Fantana* and sang the part sufficiently well to win a number of encores. O Silver Moon seeming to please particularly well. With clever acting she made the commodore's daughter a bright, graceful, winning American girl. Julia Sanderson was handsome and pleasing as *Elsie*, a New York belle. Nellie McCoy as the Parisian actress certainly showed plenty of *esprit* and skirts and seemed to make the picture the audiences expected. George Beban was excellent as the French waiter and Robert Broderick made a good Japanese marquis. Hubert Wilkie, Frank Rushworth and Frederick Rose, as the three naval officers, had the required manly stride and figure and responded nicely to the modest acting demands of their parts. Rushworth's enjoyable voice was heard often and Rose made *The Song of the Pipe* one of the song hits of the performance. Nellie Follis as the Kid had several little chances and improved them all brightly. The rest of the cast included Philip Leigh as Kogoro, the Japanese Minister, and Fletcher Norton as Percival Dunn, a fashion plate. The production called for twenty-eight musical numbers, including finales, and the music generally was good. The book will have to be further decorated with wit, and if the beer, liquor and saloon jokes belong in it, for De Angeli's part it ought to be relieved of most of them. The chorus was not only decorous, but decorative. The number of effective groups seemed hardly sufficient and further bright ideas for handling this important part of the production appeared to be in order. The attendance has been large.

Nat Goodwin and company produced *The Usurper*, a comedy in four acts by I. N. Morris, at Powers last Monday night, under the direction of George J. Appleton. The play had been tried two nights in smaller cities. While Mr. Goodwin was seen to be fitted with a part, it was evident that the play was not well suited to the best class of theatregoers who spend their money to keep the star shining. Too much melodrama, and extremely trite melodrama, at that. A young maid servant in an English lord's great country house is betrayed, and her father kills the wrong man in seeking vengeance. The parent is sent to prison for life, escapes and appears at the mansion, ragged, pale, tortured, dying. A titled Englishman, neighbor to the Lord, is the real betrayer. A Scotland Yard sleuth traces the escaped convict to the great country house. Convict hides in a haunted tower of same. Here Goodwin finds him there. Pistol, scuffle and choking behind curtains in corner of tower room. Convict overpowered in true melodrama style. So it goes, and such a fashionable audience as assembled at Powers looks puzzled. The critics have given the play considerable praise, yet there has been faultfinding to a noticeable extent. The story sets forth the incidents of a romantic personal invasion of England by John Maddox, an American who has made millions in mining, to win the heart and hand of Beatrice Clive, a charming English girl, who met Maddox in Dakota when she was very young and a visitor with other high born Britishers on a ranch out there. Maddox hires the residence of Lord Dulverton, and brings his American typewritten. The first act, on the terrace of Dulverton house, is beautifully set, and runs on most entertainingly. The audience begins to think Mr. Goodwin has found a very good sort of play for his new season. Then the yellow streaks of melodrama, old, old, melodrama, begin to appear, and Mr. Goodwin goes into a chrome eclipse. He struggles to the front now and then, and being himself again, rouses the audience with a flash

of humor. His reception was most cordial, with many curtain calls and much encouraging applause, which seemed to say, "Never mind, old friend, try again. Better luck next time, and we shall all be around to see you." Norman Thorp, as young Lord Dulverton, showed an easy command of English, as titled Britons are supposed to use it on the stage, and being well up in his part, gave a generally excellent performance. Ellie Norwood, as the villain, Sir George Treney, was satisfactory in a part that made only ordinary demands upon him. Robert Quentin, the escaped convict, was played at its best by Felix Edwards, and W. H. Post was good enough as the Scotland Yard sergeant. Nell O'Brien's Timmins, the servant, was a thoroughly good and natural performance. Grace Elliston's Beatrice was pleasing for the most part, but rather too superficial, and often unconvincing in the serious scenes. May Sargent, as Polly Maddox, the young sister of John, was bright and natural. Ethel Beale, as Margaret Quentin, the maid-servant, won high praise from the critics and gave an exceedingly clever and realistic picture of despair, humiliation and persecution.

Hamlet brought the Shakespearean engagement at the Illinois to a brilliant close, and, the latter part of the week, even all the \$3 seats were filled. Friday night the theatre could hold no more under the law, and on Friday all seats for Saturday afternoon and evening were filled. Looking back at the three best Shakespearean productions, *Romeo and Juliet*, *Much Ado*, and *Hamlet*, makes them appear to have been skillfully aimed at the best intelligence of the theatregoing public, and, incidentally, at the fattest pocketbooks. Considering all sources of information it appears that *Much Ado About Nothing* was the most successful and satisfactory to the audiences. It certainly was best suited to the talents of the two stars and their company. It was the most beautifully and completely Shakespearean in its accomplishment, being less marred by the inadequacy of actors in minor parts and mistakes of the directing producer in regard to details of stage business and general manner of doing certain scenes. More people passing out after the performance expressed general satisfaction with *Much Ado* than with the other two. Yet, towards the close of the Hamlet week, Mr. Sothorn seemed to be determined to overcome his recent

failures, and this time he made his Hamlet a truly great impersonation. Restraint, smoothing, deepening and quick correction of that treacherous trend of his voice to ragged guttural sounds, helped the star in many important instances to hold admiration and avoid jarring the sensibilities of a very refined and most attentive audience. It was a similar, but much finer, Hamlet than he delineated at the Garden Theatre in New York, and gave the impression that some day he will offer the best Hamlet on the American stage. As Ophelia, Miss Marlowe was Miss Marlowe with her usual admirable qualities, her appealing voice and manner, her skill and charm in acting. She was always lovely, never great. Harrison Hunter has a voice of such value to him as a Shakespearean actor that it is to be hoped he will be wise enough not to endanger it in melodrama excesses. It rings true and fine in his impersonation of the King in *Hamlet*, and is an impressive detail of the thoroughly strong and admirable performance he gives. His rendition of the King's last long speech was loftily conceived and virtually flawless in reading and acting. Such support in Shakespeare is immensely satisfying. The Polonius of Mr. Crompton, and the Queen of Mary Hall were excellent enough for this unusually elevated production. Horatio was a gentleman of some parts according to Norman Hackett. The incompetence, or lack of rehearsal, in some of the smaller parts was ridiculous, and unnecessarily spoiled numerous incidents. The scenery was just fine enough not to disturb the impression that in these plays the intellect of the dramatist comes first. Sidney C. Mather played Laertes; Pedro de Cordoba, Osric; Frank Kinzdon, Rosencrantz; Robert S. Gill, Guildenstern; T. L. Coleman, priest; Edison R. Miles, Marcellus; Morgan Wallace, Bernardo; Malcolm Bradley, Francisco; Gilbert Douglas, captain; Percy Smith, Reynaldo; Rowland Buckstone, first grave digger; Frederick Kauffman, second grave digger; William Harris, ghost; Doris Mitchell, played Queen.

A flock of playwrights flew into town last week and perched on railings at Powers. They included George Hazleton, I. N. Morris, and W. S. Rose, dramatic editor of *The Plaindealer*, of Cleveland. They talked shop, and Mr. Goodwin with a new play, and it looks as if there was something doing.

Blaney's For His Brother's Crime, under the direction of Philip M. Niven, delighted large audiences at the Academy. Montgomery Irving, wielding two swords, mowed down assailants right and left, and the crowd in front shouted. Esther Rujarsky's play, *A Broken Heart*, seemed to please the large matinee audience at the Bijou last Wednesday. Fanny Beale was good in the big-hearted young miner, and Rilla Willard looked and acted the handsome bad woman effectively.

George Wotherspoon is doing the press work for Brady's *Siberia*. Business-manager Sam Gerson, of the Garrick, says *Fantana* will easily run on at that theatre until the holidays.

A new supply of Mirror Date Books is on hand at the Chicago office of The Mirror. Harry H. Warner, newspaper specialist of the Studebaker, will return from the East this week to resume his work.

Candida seats are already being called for at the Studebaker. The Arnold Daly engagement of two weeks there will begin a week from next Monday, Oct. 24, and in the fortnight he will put on *How He Lied to Her Husband* and *The Man of Destiny*, besides *Candida*.

Alabama will soon be produced at the People's by Managor Conrad.

The second balcony of the Grand Opera House has been re-seated with plush opera chairs, and all seats in the theatre are now reserved. New smoking, check and cloak rooms have been supplied.

Fred Powers, the stage director of the Players at the Bush Temple, recalls a theatre almost entirely forgotten even by Chicagoans, in whose city it stood, the old National. It was near the intersection of Clybourn and Division streets, and housed a company that had severe experiences. Sometimes the lake gales blew snow into the rickety dressing-rooms, and after freezing and playing the company would walk home for want of carriage. Mr. Powers was "Master Powers" then, and his mother, Adelaide Ober, was leading woman. George Ober was the character man and R. N. Hickman, now one of Charles Frohman's stage-managers, was second comedian. Richard Ganthony, author of *Message from Mars*, was first old man, and May Hosmer played the first role of her career at this old National. Grace Addison was soubrette.

George E. Warren, business-manager of McVicker's, is going on a vacation trip soon to attend a wedding which he hastens to explain is not his own. His trip will include Kansas City and St. Louis.

Wingfield, Rowland and Clifford's new Waukegan theatre, the Schwartz, has proven an instantaneous hit. The S. R. O. sign being out frequently. Buster Brown turned people away.

The first invasion of the advance forces of the "lakers" Two Orphans arrived last week. The attraction follows Maxine Elliott at the Illinois two weeks from to-night.

Jane Mathis, who had a child part in Ezra Kendall's Vinegar Buyer at the Grand last season, suddenly bloomed as an ingenue in a dramatic sketch at the Chicago Opera House and gave an excellent portrayal of a girl of eighteen. Miss Mathis goes to England soon for a long engagement in a sketch at the new Coliseum in London. Miss Mathis is a Western girl of spirit, intelligent and much charm of manner.

Babes in Toyland, at the Grand, has broken the Saturday and Sunday records there.

Mabel Montgomery, of the Players, in her artless, enthusiastic way informs me that Sothorn electrified a small audience of actors and literary folk, including critics, in New York with a performance of *Hamlet*. Too bad his electric light

is not allowed to shine in Chicago for those persons who pay \$3 a seat.

Leon Wachner, manager of the German theatre of Milwaukee and Chicago for nearly a quarter of a century, says the Chicago season opens fairly well this Fall for him. Mr. Wachner's company played Sardou's *Ferrol* at Powers' last night.

There are letters at this office for Robert O'Connor, of A Hidden Crime company, and for M. S. Bentham.

Friends handsomely put on at the People's last week and thoroughly well played, though Gale Satterlee was a bit too crusty as Paden, Sr. Eugene Moore's Paden, Jr., was a fine characterization in all details, and Loudon McCormack's Hans Otto was strong and likable. Lillian O'Neill was sufficiently handsome as Marguerite and played the part smoothly. Jessie Pringle and Mabelle Mohr were sufficiently good in colorless roles of Miss Wolff and Miss Hartman and Ethel Davis was a bright Jennie Merryweather. Edmund Carroll's Karje was well done.

Why Smith Left Home had a good run at the Bush Temple last week, Morris McHugh coming into his own as the German count and getting shouts of laughter, though he introduced some very broad comedy. George Allison revealed unsuspected liveliness and managed to keep at least in touch with the farce spirit of the play. Mabel Montgomery made Mrs. Smith a charming creature to see and also in speech and manner. Kate Blanche's Lavinia Daly, compared to her part of a South American President's wife last week, showed she is just as much at home in Ireland as South America and is a good comedienne. A specialty introduced by Emma Low Giffen and George Loane went well. Charles Balsar gave a capital performance of Walton.

Sam and Lee Shubert were in town for the opening week of *Fantana* at the Garrick. Millard Reed is going out at the head of a Why Smith Left Home company, under the direction of John Connors, of the New American. The tour opens this week.

Fred Conrad, the resourceful manager of the People's, has just gotten out one of the most elaborate and expensive advertisements ever issued here for a theatre, a kind of illustrated souvenir containing pictures of the members of his excellent company. I understand the issue of 15,000 cost \$900.

That wealthy Chicagoan, Al. Tilson, after enjoying his fine home here all Summer and part of the Fall, will resume professional life at the Haymarket Oct. 17 in his new success, *The Black Cat*. His son, Hal Gaffney, whose *A Very Bad Boy* was a great laugh-maker, will tour this season in *The Liar*, by Edmund May.

If Eastern correspondents of Chicago papers, reporting productions, continue to use the phrase "scored a triumph" much longer, we will be apt to say "What's the score?" when inquiring about new ventures.

Manager William Roach, of the Academy, now has one of the most inviting houses in the country. The new front with its outside stairways is really ornamental. The interior is handsome and commodious, a comfortable home of melodrama that is frequently crowded to capacity. Mr. Roach is just as popular as the house.

Louis Parker, who came to Chicago to manage the Vaudeville for Hyde and Behman during the opening weeks, has returned to Brooklyn, and Archie Ellis has taken his place here.

May Hosmer is arranging to star on the road in *Beware of Men*.

Positive information is given THE MIRROR that Mr. Frohman is paying Mr. Sothorn and Miss Marlowe \$2500 a week each and has guaranteed them \$100,000 each for the season. The receipts for the three weeks in Chicago, it is said, exceeded \$50,000. The advance sale of many thousand dollars was almost wholly for the cheap seats—\$1 to \$2.

The revival of *Siberia* at McVicker's Theatre Sunday night proved a worthy production of this famous melodrama. The scenery was elaborate, new and a fine company proved fully competent. The introduction of the Kishineff massacre was a complete success. A capacity audience was present. James A. Brady and Joseph Grismer personally conducted the rehearsals. The following formed the cast: Joseph Kilgour, Elliott Dexter, Fletcher Harvey, Franklin Roberts, Daniel Giffether, Frank Russell, Felix Haney, W. C. White, Burt Tucman, Adolph Bernard, Noel Beer, Harvey Parker, S. L. Rank, Frederick Robert, Sylvia Lynden, Margaret Kenmare, Marian Chapman, Julia Griffith, Louise Lehman and Rose Doyle.

Jeff De Angeli blushing confesses that he taught Katie Barry the dancing she does in *Fantana* and gallantly adds she is a very bright young woman, as well as a good comedienne. Miss Barry learned with lightning rapidity, for she rivals Ethel Johnson already.

F. B. Connelley, who is directing the tours of *The Royal Cuck* and *The Runaways*, was a visitor at the Garrick last week.

Myrtle Bigden, whose "Little Breeches" Gabe in *Jlm Bludso* at the People's was an unusually bright performance, is one of the few members of May Hosmer's stock who are still at the People's. OTIS L. COLBURN.

## BOSTON.

Nance O'Neill at the Tremont—Successful Attractions Remain—Gossip.

(Special to The Mirror.)

BOSTON, Oct. 10.

Quite a number of the leading attractions stay over this week, so that there are few changes of bill of importance to-night. At the Tremont, however, Nance O'Neill began her second season as a star up, is the current agent of John B. Schoeffel, and there was much interest to see her and her company, which is almost entirely changed from that of last season and is stronger in every way. Her chief offering comes late in the week, for, after opening with *Magda and Hedda Gabler*, she gives a production of *Judith of Bethulia*, which was written for her by Thomas Bailey Aldrich, and will take the place of the *Glaconetti* Judith in her repertoire. It is very appropriate that the William Bramwell should come to the Globe with *Captain Barrington*, for it was at this house last season that this drama by Victor Mapes was first produced by Charles Richman, and enjoyed a long run. Mr. Bramwell is seen to advantage in the three characters he assumes. The company is well balanced.

At the Castle Square there is an interesting presentation of *Soldiers of Fortune*, the Richard Harding Davis play, heretofore identified in Boston with Robert Edison, although it has one combination hearing last season. Howell Hansel is easily equal to the Edison character, and Lillian Kemble has a lighter vein than usual to assume. Mary Sanders is the Alice Langham and Ethel Earle, who is becoming quite a favorite, the Madame Alvarez.

Wright Lorimer has been drawing large audiences all the week at the Majestic and there has been a general approbation of *The Shepherd King*. His impersonation of David is marked by much dramatic strength and he has given a production in which the spectacular scenes are really sumptuous. On Saturday Mr. Lorimer was ill and his role was played satisfactorily by Preston Kendall. He is threatened with pneumonia, but his physicians hope to ward it off.

Fay Templeton is the conspicuous feature of *A Little of Everything*, at the Colonial, and she makes a splendid success in everything that she does in this entertainment. Peter F. Dalley is also a prime favorite, and the revival of old time melodies in the Offenbach Review is welcome. This is the last week of the engagement.

The Girl from Kay's is also at the finish of its stay in Boston and this week is the limit for Sam Bernard, Hattie Williams and the others at the Hollis. An interesting engagement has been made for this production in securing Blanche Adams, who was one of the prime favorites throughout the run of *The Sho-Gun* in this city. She may make appearance before the close of the present engagement, but that is not settled.

The Wizard of Oz also is in its last week at the Boston and business continues excellent to the finish. This makes ten weeks that this spec-

tacular production has held the stage of this great theatre inside twelve months and a record has been established. Andrew Mack will follow in his new play.

The Other Girl is started on the last half of its engagement at the Park and the business is so good that the orchestra has to be under the stage a part of the time.

The Volunteer Organist is an interesting offering at the Grand Opera House this week and promises to repeat the success which it made at another house last year.

Midnight in Chinatown at the Bowdoin Square brings out the full stock company at that house, and the scene in the Chinese quarter of San Francisco gives opportunities for picturesqueness of stage settings and effects. The melodrama will only run a week and will be followed by *The Black Hand*.

As an introductory feature of the Henry W. Savage production of *Parasol* in English at the Tremont, H. E. Krehbiel of New York will deliver an invitation lecture on the opera at that house one afternoon this week.

It had been intended to open the Columbia with *The Adam-Less House*, by Hugh P. McNally, dramatic critic of the *Herald*, and H. L. Hearte, composer of *The Tenderfoot*, but it was impossible to get the production ready in time, and consequently the series of Weber and Fields burlesques will be put on.

A division in the dramatic criticism of the Boston Post has been made, and F. E. Goodrich will be associated with E. H. Crosby in important features of the work.

Wright Lorimer is going to vary his engagement at the Majestic. The announcement is made that he purposes to give several special matinees of *The Man of Arlie*, Lawrence Barrett's old success, which has not been seen here in many seasons.

Ida Conquest is at the home of her parents in Brookline and will remain there until after the election, when she starts out with *The Money Makers*, in which she is to be featured. Next season she will be a star in a new play with a star part, and it is quite probable that before that time she will play a supplementary season in *A Blot on the Escutcheon* with Otis Skinner.

Gertrude Quinlan, of The College Widow, made a flying trip to Boston last week to act as bridesmaid at the marriage of her sister Helen to Henry Hoyt, of the Boston *Herald*.

Quincy Kilby, for so long time at the Boston, has joined the business staff of the Hanlon's Superba company. He is the author of the edition of the spectacle presented this season.

W. H. Lytell has been engaged to stage some of the coming burlesque productions at Columbia Music Hall.

Beyond has passed beyond. It was produced at Chickering Hall, where an option of sufficient time was held to make a long run possible, but it did not appeal to the playgoing public and the result was unsatisfactory business, which was terminated in a quiet and unostentatious manner. The piece was aesthetically beautiful and the acting of James A. Young and his associates deserved a longer and a better opportunity.

Edna Leach and Harry C. Rough, of The Wizard of Oz, were married at Trinity Church last week. The ceremony was performed by Rev. Edward L. Travers. Irving Christian was best man and Jennie Finn maid of honor, both being with The Wizard of Oz.

The auction sale of seats for the Boston Symphony Orchestra concerts this season brought \$95 as the highest premium. There were no spectacular bids, but the prices ranged higher than the average in past years.

Lawrence J. McCarty, manager of the Boston, went on to New York last week to consult with Mr. Conried in regard to the Boston opera season this year. Only a week will be played this time, and it will not be until March. The conspicuous feature will be two productions of *Parasol*.

Rumor has it that there will be special rivalry for the fashionable theatricals this winter. Heretofore they have alternated years, but now both plan to give shows, and it will be impossible for R. A. Barnett to have charge of both. It will not be surprising if one of the theatricals should be given at the Colonial instead of the Tremont.

Only one postal card this week—Edward Thurston, from Aberdeen, Scotland. Evidently the tourist season is over. JAY BENTON.

## ST. LOUIS.

Chicago at the Fair—Miss Bates, Ben Hur and Other Attractions.

(Special to The Mirror.)

ST. LOUIS, Oct. 10.

The totals of World's Fair attendance to Oct. 1, published the other day, were somewhat disappointing, and the glee with which the local papers exploited the attendance shortage rather accentuated the evident and long-standing disagreement between the newspaper counting-rooms and the moguls in the World's Fair administration. It is therefore apropos here and now to make a little dispassionate comment on St. Louis World's Fair affairs to the end that the ignorant prejudice that has militated against the big enterprise may, to some extent at least, be shown up. In the first place, no man or woman of sense expected a larger attendance at St. Louis in 1904 than Chicago got in 1893. Population within a traveling radius of a city determines the support of an enterprise like an international exposition. Within two hundred miles of Chicago there lived eleven years ago more people than now have their abiding place in the same circle about St. Louis. On the same principle New York, were a fair to be held there next year, would double-discount the attendance at both Chicago and St. Louis. It isn't a case of supply and demand, or any other factor or factors that might be brought to bear on the so-called scientific side of the subject. Density of population within a given radius, access by rail and river and sea determine attendance at a World's Fair, all other things being equal. No men or women of sense who have seen the St. Louis World's Fair, and these constitute at least five and one-half per cent. of all the visitors, deny the fact that the World's Fair at St. Louis is immeasurably bigger, finer and better in nearly every detail than any other fair ever held or ever likely to be held on this planet. So you see that the quality of the offering has nothing to do with the case. The co-operation of the United States and foreign governments, the help accorded the enterprise from the American States, the enormous sums raised and spent, the proximity of the scheme of display to the advancement in every department of human endeavor—these and many more things are a warrant for the statement that the St. Louis World's Fair is leagues ahead of its predecessors. The fair, we are told now, will be a financial failure. It is the ignorant croakers, of whom there is an unusually large crop footloose, that say this. Must everything in this world be measured by the money changer's scant-length yardstick? How can the good the fair is doing and will do in the cause of human enlightenment be expressed in dollars and cents? Are the public schools, are the churches "profitable" when measured the same way? If not, why should the sum of all the schools and all the churches, an international exposition of the arts and sciences, of every conceivable phase of human interest and activity, be measured by the same narrow non-determinative standard? More, a great deal

## If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.



more, might properly be said here on this phase of the World's Fair at St. Louis, but much of it has been evident to thinking men and women for some time. Some of us also discern that even the gods on high Olympus fight unavailingly against organized ignorance and purblind prejudice. Selah.

Since Thursday morning last the Chicagoans have been coming to the fair. Last Saturday night it was given out that in ninety-six hours the roads between the two cities had transported here over 60,000 persons. The history of train service in a time of peace shows no record approaching this in magnitude. The Chicagoans were welcomed like long-lost brothers, and they have behaved admirably.

Saturday the Garde Republicaine and the Grenadier bands took their leave. Wonderful music was played by both and the farewells were mingled with genuine regrets. The next big day at the Fair is Missouri Day, Oct. 11. The biggest of military parades since Dedication Day, April 30, 1903, is promised. A grand military ball at the Missouri Building in honor of Governor A. M. Dockery and his staff will conclude the day's programme. The Olympic wrestling championship matches come off on the Stadium, beginning Thursday. J. J. O'Brien of the New York Athletic Club is referee. Saturday was Maine Day. Spruce cones were the souvenirs. A new York has now on exhibition in the Horticultural Palace 1,100 plates of the finest commercial grapes, consisting of 125 different varieties. They are from the Keuka and Chautauque districts. German Day, Oct. 6, was a record-breaker in point of attendance.

At all that, the theatres are doing a business simply unprecedented in these parts. All the managers are seriously considering the extra matinee proposition. The rush for seats continues in a way to wear out the box office attendants. The new Tibetan opera, "The Forbidden Land," went on at the Century last night. Gus Weinburg is the chief merry-maker and his part gives him opportunity for his unconscious and some of his conscious humor. Ethel Johnson, formerly of The Tenderfoot, and Alma Youlin, prima donna, are also well taken care of. William Cameron, who made his best local hit in the Belle of New York, had the house with him from start to finish.

Ben Hur is testing the capacity of the Olympic. Blanche Bates had the Chicago crowd with her, on Saturday at the Imperial, where she completed with much profit and added fame her tenth week in The Darling of the Gods. Business continues at topnotch figures.

Hanlon's Superba, without which no fair season in these parts would seem quite right, is at the Grand, where the excellent stage facilities provided for the old playhouse. The days of John W. Norton and George McManus always show off at their best when trick scenery of the intricacy of a Hanlon show has to be employed. The rural visitor just dotes on Superba and the Hanlons always have something new for that doting. The piece looks spick and span this trip and will prove another good selection for the Grand folks, who fractured all records with Williams and Walker, who closed Saturday night.

For His Brother's Crime came to Havlin's yesterday. Montgomery Irving must be credited with bringing us this latest Blaney melodrama.

After quite a season of Uncle Tom's Cabin, which in its elaboration was looked at more times than a horse, dog and cattle show, the Crawford now offers The Wayward Son. Neil Twomey is credited with making the work with his white hand, and it is believed to be his best effort, although there are moments in it when his white hand knows not what he is left with. Yet such are the exigencies of the drama in the World's Fair city that it was considered curious to regard too curiously some of the things theatrical now here.

The German theatre season of 32 Sunday night performances began at the Olympic last night, the Herren Heinemann und Weib having been very busy in the interim in gathering their "abonnements," as the subscribers for the season are called, on Broadway, near Tony Faust's. "Das abonnement"—that is, the subscription list—is very large this year. Two plays were presented, one, a jubilee playlet by Conrad Nies, a St. Louis author-actor, entitled Deutsche Gaben (German Gifts). This playlet is to be produced shortly in New York at the Irving Place Theatre in honor of German Day. Herr Eugene Rautenberg of this city wrote the score. The other offering was the Getztle Leon farce. The detective, which recently enjoyed a run of several weeks in your city. Zafenschleich, one of the recent essays of Kelcey-Shannon, under Schubert auspices, is to be played by the Germans here very soon. The new members of the company, including Christian von Stahl, the young and handsome scion of German nobility, acquitted themselves with the customary German aplomb.

First, it was Hiram Wencelhaus Hayes who composed the Louisiana that played at Delmar Garden all Summer. Now that the show is downtown at Music Hall we increasingly learn that John William Hall, organist at St. George's Church, must be credited with the invention. However, the Louisiana of many men's minds is doing right smartly at Music Hall, catching all the stray dollars to be traced near Thirteenth and Olive Streets; and that, after all, as things go, is the main thing. Friday night was Illinois night and Mr. Hayes had all the members of the Illinois Press Club as his guests. The piece, true to the policy of the projectors, is undergoing constant changes, most of which are for the better.

At the Odeon Bolossy Kiralfy's spectacle, also Louisiana, still holds forth. New things are momentarily occurring in the radium dance and the skyward flight of La Touche, who reaches, in fact, the balcony in her scintillating career nightly.

Franz von Blon, leader of the Berlin Band now at the fair, is making a big hit with his marches. The band is a wonder in melodious power. He came just in time to afford us a hearing of the greatest bands of the greatest foreign nations. The English, French, Mexican, and German military bands of the best calibre all in one week are and were a great treat. In finish and beauty of work the Frenchmen had the call. Nothing was ever heard here to excel in clarity and purity of tone the pianissimo of their brasses. New York is to hear them this week. They ought to create a veritable furor. I think confidently they will.

The latest Odeon tip is that after the Kiralfy show has had its run the house will go into the stock company class. Walter Clarke Bellows is the reputed manager of the new venture. According to reports the whole plan is a big one, with the best available talent and the production of new plays and the reproduction of the best ones of former seasons concerning the rights of which terms can be made. Such a venture, on a liberal scale, might be said to fill a long-felt want.

At the Irish Village on the Pike on Friday afternoon Manager Murphy tendered a theatre party to all the leading professionals in town. Chauncey Olcott and his company, Mrs. F. M. Bates, Ada Lewis and other notables occupied boxes, and a pleasant time resulted for the participants. Manager Murphy is a well-known theatrical man and by his thoughtfulness did much to make things very enjoyable.

J. A. NORTON.

## PHILADELPHIA.

New Theatres Building—Metropolitan Successes Attract—Latest News.

(Special to The Mirror.)

PHILADELPHIA, Oct. 10.

The new Girard Avenue Theatre, rebuilt and claimed perfectly fireproof, reopened Oct. 8 under the management of Kaufman and Miller. The house seats 1,400 people. Is handsome in decorations, and with the many exits and wide aisles gives confidence to the patrons and elicited much praise from the public and entire press. It is a combination house, playing to popular prices, with splendid booking for the season. When Johnny Comes Marching Home is the attraction for this week, with the original settings and a

meritorious cast, headed by William T. Carleton, Ben F. Grinnell, A. S. Ely, Mabelle Du Four and Mary Morgan. Business deservedly large. J. H. Stoddard in the Bonnie Brier Bush follows week of Oct. 17.

Broad Street Theatre inaugurated season this evening with Viola Allen in The Winter's Tale for a two weeks' engagement, supported by a company worthy of special notice. Henry Jewett, Boyd Putnam, Frank Vernon, Frank Currier, James Young and Zeffe Tilbury enacted the prominent roles. All the minor characters are in excellent hands. Viola Allen, in the dual characters of Hermione and Perdita, complete a noteworthy production that appeals to our best class of theatregoers. Herbert Kelcey and Effie Shannon in Taps follow Oct. 24; Cecelia Loftus Nov. 7; William H. Crane Nov. 14.

The advance sale of seats that began this morning for the two weeks' run of Henrietta Crossman in Sweet Kitty Bellairs at the Academy of Music Oct. 17 insures a phenomenal engagement, it really being the only first-class novelty of the season to interest society and the Four Hundred.

Fritz Scheff in The Two Roses captured the large audience at the Chestnut Street Opera House this evening, on her opening night, and insured a big two weeks' engagement. Fritz Scheff has an immense following and in The Two Roses fully deserves her honors as a vocalist and actress. The supporting company includes many prominent favorites. Bertha Galland in Dorothy Vernon follows, Oct. 24, for two weeks.

William Collier in The Dictator is in his second and final week and is meeting with good patronage and pleases the audiences extraordinarily well. It is an entertainment that is good for a return date. A Little of Everything, with Fay Templeton and Peter Dailey, comes Oct. 17 for two weeks.

The Virginian, with Dustin Farnum, is in its second and last week at the Walnut Street Theatre and is playing to unappreciative audiences. As already stated, the patrons of this playhouse turn out for musical farces and Irish dramas; consequently, The Virginian was booked at the wrong house. Little Johnny Jones, with George M. Cohan, opens here Oct. 17; Blanche Walsh Oct. 31.

All of Henry W. Savage's productions carry with them a trade-mark that insures confidence and full return for your money; consequently, the County Chairman on its initial performance to-night at the Garrick Theatre received a royal welcome. The house was crowded and everybody delighted. It is genuine hit, with prospects of a lengthy run.

At the Grand Opera House, under Southern Skies receives the usual steadily large patronage which the management, by first class bookings, has secured, thus insuring profitable business for the entire season to deserving attractions. Mrs. Delaney of Newport, with the Ellmore Sisters, Oct. 17. Shadows of a Great City Oct. 24.

Beauty and the Beast is in its second week at the Park Theatre, and, with the popular prices prevailing, secures excellent and well deserved patronage, and remains another week. Elsie Janis, in The Fortune Teller, follows.

The National Theatre presents this week one of Blaney's thrillers, More To Be Pitted Than Scorned, in four acts and ten scenes. It is an elaborate production, with a big, strong cast. It attracts the usual patronage. No Wedding Bells for Her Oct. 17.

Blaney's Arch Street Theatre pleases their steady patrons this week with a new melodrama, When Women Love, in four lively acts and the usual sensational features which keep the audiences on the anxious bench. It is a melodramatic success, and deserves it. The Flaming Arrow Oct. 17.

Hart's New Theatre Kensington gives a strong play, When the Bell Tolls, with a capable company and sensational scenic effects. Louise McCallum, Richardson Cotton, Lee Beggs, Jane Hampton, Paul Herburne, William Hunt, J. J. Swartwood and Charles Collins, in meritorious renditions. Her Marriage Vow Oct. 17.

Samuel F. Nixon (Nirdlinger), after a summer sojourn in Switzerland, arrived home in this city last week greatly improved in health. At the People's Theatre Human Hearts holds full sway. The patronage is drawn solely from the Kensington mill district. After Midnight Oct. 17.

Empire Theatre (Frankford): The Royal White Mahatma and a variety company are in their second and final week. This house also relies on its immediate neighborhood for patronage.

The Forepaugh's Theatre Stock company is doing a genuinely profitable business. Their weekly change of noted plays, handsomely staged and a first class cast, attract public attention, and the liberal management deserves its success. Programme this week is Shannon of the Sixth, George Barber, Caroline Collins, and Leonora Von Ottinger are the prominent features. Francesca de Ramini Oct. 17.

Darcey and Speck's Stock company at the Standard Theatre is giving the Two Orphans at popular prices and is an attractive programme, being extensively advertised for the past two weeks by the All Star Cast, at \$2 per. The Fatal Scar Oct. 17.

German Dramatic Stock company, under Carl Saake, at the Bijou Theatre, appears this week in Our Women, and In the Forest House. Business fair.

Dumont's Minstrels, at the Eleventh Street Opera House, have an institution that is as sure of making money as the United States Mint. Programme unchanged, and delights crowds every evening and at two matinees.

Gilmore's Auditorium is closed this week for several alterations and improvements. William J. Gilmore, the owner, has leased the theatre to the Auditorium Amusement Company, Incorporated, for a series of years, and will reopen Oct. 17, with Frank Migone as the resident manager. It will be a combination house, presenting a weekly change of farce comedy, musical and spectacular extravaganzas. The Auditorium Amusement Company consists of several theatrical men of New York and Philadelphia, who, for the present, withhold their identity. I imagine Floyd Lauman, manager of the Trocadero Theatre in this city, is interested with the New York parties, who are acquiring a chain of ten theatres in the principal cities, and will run same independent of all trusts, wheels or syndicates.

Gaiety Theatre (late Star) is still closed. The Lyric Theatre, now in course of erection at Broad and Cherry streets, will not be completed until next Spring. Charles B. Dillingham will control the destiny of this new undertaking.

There is a well founded rumor that a party of New York capitalists are looking for a site here to erect a theatre as a home for independent stars and combinations.

S. FERNBERGER.

## WASHINGTON.

Excellent Business at the Theatres—Numerous Comedy Offerings.

(Special to The Mirror.)

WASHINGTON, Oct. 10.

For the first time here Raymond Hitchcock is seen to-night as Abilash Boose in the comic opera, The Yankee Consul, at the Columbia Theatre. The principals, strong and attractive in individual work, include Eva Davenport, Flora Zabelle, Rose Bontl, Senorita Lolita Tavana, Sally McNeill, Albert Parr, J. E. Hazzard, Joseph M. Ratcliffe, William Danforth, and the usual effective Savage chorus. Opening next Monday Lulu Glaser in A Madcap Princess.

The Second Fiddle Introduces Louis Mann to a large attendance at the new National Theatre where he was well received. A carefully efficient supporting company comprises Edward See, Percy Lyndal, George Gaston, Charles Dade, Virginia Kline, Dorothy Ravelle, Mary Bacon, Marie Bingham, May Grant, Gertrude Doremus, Irene Frizell, Ethel Howe and Elsie Ferguson. Robert Edeson in Ransom's Folly follows.

The Bonnie Brier Bush, which had its first production upon the stage of the Lafayette Square Opera House six years ago, with the veteran J. H. Stoddard, commences an engagement to-night to a full and highly appreciative audience. Reuben Fox, Irma Le Pierre, J. Palmer Collins, Louise Rutter, W. S. Gill, Adelaide Cummings, Robert C. Easton, Edith Tal-

bot, Julius McVicker and Olivette Norman make up the company. Billy B. Van in The Errand Boy is next week's announcement.

Little Williams, the popular little Academy of Music favorite, attracts a big attendance on her opening in the comedy drama, Only A Shop Girl. The Fatal Wedding is the underline.

The Fire Commissioners have given a clean bill to the local theatres for rigid compliance with the various demands for safety requirements.

Great expectations are being aroused in regard to Nathan Stein's forthcoming book of box office observations during his time as treasurer of the Columbia Theatre.

During Robert Edeson's engagement next week at the National Theatre in Ransom's Folly one night will be set apart as Army Night. The officials of the War Department and the soldiers at Fort Myer will be the special guests.

The season of five concerts of the Washington Symphony Orchestra, under Reginald De Koven's directorship, will take place at the Lafayette Square, Nov. 18, Dec. 9, Jan. 13, Feb. 17 and March 10, the soloists being Eugene d'Albert, David Blapham, Madame de Montjou, Madame Shotwell-Piper and Madame Kirkby-Lunn.

Bernhardt Neimeyer, a talented young Washington actor, has been engaged for this season with the Pittsburgh Stock company.

Frank Kane, for many years head usher of the Academy of Music, has been promoted to the position of principal doorkeeper.

JOHN T. WARD.

## BALTIMORE.

Grace Van Studdiford, Russell Brothers, and Charlie Grapewin—May Irwin Back.

(Special to The Mirror.)

BALTIMORE, Oct. 10.

Grace Van Studdiford is at Ford's Grand Opera House this week in Red Feather. Miss Van Studdiford is supported by Lucy Monroe, Cora Tracey, Edith Daniell, Myrtle Winkins, Daisy B. Fugent, Charlotte Allen, Carrie B. Monroe, Brownie Hall, Irene Carlisle, Roy Alton, Benjamin McGahan, Louis Casavant, Byron F. Davis, Ernest O. Wall, B. C. Kenney, H. B. Platt and others. The Yankee Consul 17-22.

The play selected by the De Witt company of players for this week is An American Citizen. Robert Haines plays Beresford Cruger, the American citizen, and his work is particularly good. Adelaide Kelm, Beatrice Carew, Miss Lackaye, Miss Goode, Miss Nash, Mr. Winter, Mr. Waldron, Mr. Burkhardt, Mr. Griffin, Mr. Fisher, Mr. Sheffield, Mr. Marshall and Miss Bothner ably support Mr. Haines. The Cowboy and the Lady will follow.

The Awakening of Mr. Pipp, with Charles Grapewin in the title role, is at the New Auditorium. Girls Will Be Girls will be the next attraction.

The Female Detective is at the Holiday Street Theatre this week. It is presented by the Russell Brothers. The stars are well supported by a competent company. Next week, Rachel Goldstein.

May Irwin opens the regular season of the Academy of Music with her production of Mrs. Black is Black, a very laughable comedy, by George V. Hobart. She was warmly welcomed this evening by a crowded house, after her two years' absence, and all her songs were enthusiastically encored. The support is clever. Kelcey and Shannon will follow in Taps.

Why Women Sin is produced in this city for the first time by the stock company at Blaney's. The underlining is Two Little Sailor Boys.

The announcement of the opening concert by the Boston Symphony Orchestra at the Lyric on Monday evening, Nov. 1, has excited the usual interest in musical circles here. In the past five years there has been a marked and growing tendency on the part of educational institutions to engage the orchestra as a powerful ally to the department of music; and during the coming season there will be the usual ten concerts at the various universities.

Ernest Hutcheson inaugurated at the Peabody Conservatory last Saturday afternoon another series of informal lecture recitals. These affairs are open to students and teachers exclusively.

HAROLD RUTLEDGE.

## CINCINNATI.

A Permanent Home for German Company? Ethel Barrymore and Other Attractions.

(Special to The Mirror.)

CINCINNATI, Oct. 10.

Ethel Barrymore is at the Grand to-night presenting Cousin Kate, which she is to lay aside after this week in favor of her new play, Sunday. Her company includes Bruce McVicker, Beatrice Agnew, Annie Adams, James Kearney, A. D. Wilkes and Anita Roth. Mother Goose follows for two weeks.

The Forepaugh company seems at last to have brought success to Robinson's, where successes have been few and far between in recent years. The house has been sold out long in advance for the Sunday performances, and the attendance through the week is growing. The company made a splendid impression last week in The Cowboy and the Lady, and this week has made a hit with its first attempt at society drama, in The Idler. The Pride of Jennico follows.

The German company appeared last night to great advantage at the Grand in Costa's Blitz-Mael. Hansl Rossi, the new soubrette of the company, made her first appearance in America upon this occasion.

The Royal Lilliputians in Dreamland is this week's bill at the Walnut. Ward and Vokes follow in A Pair of Pinkies.

Joe Welch, in the stellar role of Abraham Jacobson, in The Peddler, is at Heuck's repeating the success of his previous visits there.

The Lyceum has Anne Blanche in A Little Outcast this week. It is Miss Blanche's third visit to that playhouse in this play, and it has not yet worn out its welcome.

A project to give the German Theatre company a home where its performances can be given more frequently than is possible under present conditions has been discussed informally among those interested in its welfare, but no definite plan has been outlined as yet.

H. A. SUTTON.

## PITTSBURGH.

E. H. Sothern and Julia Marlowe—Phenomenal Business of the Rays—Notes.

(Special to The Mirror.)

PITTSBURGH, Oct. 10.

The Bijou held two large audiences to-day, when Wedded, but No Wife was played. This is a melodrama such as the clientele of this commodious playhouse like; and Selma Herman and her capable supporting company performed it satisfactorily. Joe Welch in The Peddler next week.

Lord and Lady Algy is this week's bill at the Avenue, and the Harry Davis Stock company played it admirably. In fact, it proved to be one of the best performances of this excellent company thus far this season. William Courtney and Jane Kennard enacted their respective roles very praiseworthy, and the balance of the players were suitably cast. It was mounted in the usual splendid way. Next week My Wife's Husbands.

The Empire has a good attraction in At the Old Cross Roads for this week; and this is the first time this play has been seen in this city. Both the company and scenery are good, and the whole performance pleased to-night's good sized audience. When Women Love follows.

Under Manager R. M. Gulick's direction the Duquesne Theatre is certainly a success. Last week this popular house was crowded to the doors, and it was found necessary to place the orchestra on the stage all during the engagement of The Rays, and in its space about 50 chairs were placed and filled nightly. This week The Errand Boy is the attraction, and the house is filled to-night. Billy B. Van heads a large company who makes this musical comedy quite an

tertaining. Paris by Night is next week's underline.

E. H. Sothern and Julia Marlowe opened a week's engagement to-night with Romeo and Juliet at the Nixon, and Much Ado About Nothing and Hamlet will be presented during the week. Next week The Two Orphans.

Walter Damrosch and his orchestra are the Music Hall's attraction at the Exposition for two weeks. The season closes 22.

All those who attended the matinee at the Avenue to-day received a photographic picture in which all the members of the Harry Davis Stock company is grouped.

The date set for the opening of the Avon is Oct. 24. Manager Harry Davis still has a large number of workmen beautifying the house, and its advent into the field here will be an interesting one.

ALBERT S. L. HEWES.

## PETER SELLS DEAD.

Peter Sells, of the famous Sells Brothers, circus proprietors, died at his home in Columbus, O., on Oct. 8, after an illness of six weeks. The end was expected, as the family and physicians had given up hope of the patient's recovery several days ago. At the death were Mr. Sells' daughter Florence, his brother Lewis, and six sisters, Mrs. Cobb and Mrs. Holt, of Cleveland, and Mrs. Barrett, Mrs. Greene, Mrs. West, and Mrs. Colby, of Columbus. Mr. Sells' death was caused by a stroke of apoplexy. For a time he rallied, but a relapse came that ended fatally.

Mr. Sells was born in Columbus on April 6, 1849. He was the youngest of four brothers, all of whom were educated in the grammar schools at Columbus. Peter's first business venture was in the oil regions of Pennsylvania, where he worked as a contracting teamster for the hauling of drillers' materials. He was stricken with a severe illness and was forced to sell his teams and return to his Ohio home. When he had recovered he was employed for a short time as a street-car conductor, and then took charge of the circulation department of the Cleveland Leader. After this he joined the editorial staff of the same paper and learned something of practical newspaper work. His brothers had gone to Burlington, Ia., and in 1866 he joined them there and became an auctioneer. His first knowledge of the circus business was obtained while he and his brother Allen had charge of an auction wagon run in connection with Hemmings and Cooper's Circus. In 1868 he and his brother Lewis opened an auction store in Columbus.

It was in 1872 that the four Sells brothers, Peter, Lewis, Ephraim, and Allen, embarked as amusement purveyors. They organized the Sells Brothers' Shows, and while the circus was not very large it gave great satisfaction to the people of the smaller towns and cities of the West, traveling from place to place by wagons. They had nine cages of animals and two camels to start with, and added to this collection from year to year until they had a menagerie that compared with any in the same line. The Sells brothers continued to prosper, and they made so much money that Allen retired in 1881 and settled in Topeka, Kan., where he died in 1894. In 1896 the other brothers combined with Adam Forepaugh, and the big circus organization, nationally known, was formed. The company included a partner in the enterprise, and in 1898 an interest in it was bought by W. W. Cole. This partnership will end very soon, as the Forepaugh-Sells Circus will be sold at the end of the season and will pass into other hands. Lewis Sells, the only survivor, will retire to private life.

Peter was always considered the cleverest of the four brothers. He made out the routes for the circus every season, and up to the time he was taken ill could recall without notes exactly where the circus had played, with day and date, during its entire career. He was married in 1879 to Mary Luker, of Canton, O. They were divorced in 1900, after a suit that was bitterly contested by Mr. Sells.

## IN BROOKLYN THEATRES.

One of the chief events of the theatrical season in Brooklyn is the annual visit of Henry W. Savage's Grand English Opera company at the Montauk Theatre in a week's repertoire of the favorite operas, and in the main it is the same company that presented the operas last season. The offering for the week is as follows: Monday night, Othello; Tuesday evening and Wednesday matinee, Il Trovatore; Wednesday evening and Saturday matinee, Lohengrin; Thursday, La Boheme; Friday, Tannhauser; Saturday evening (double bill), I Pagliacci and Cavalleria Rusticana. The conductors are Mr. Schenck, a Brooklynite, and Mr. Emanuel.

King Dodo, in all his pomp and majesty, holds his glittering court at the handsome New Majestic this week. The King is Charles W. Meyers, the comedian who made a hit here last year. Emelyn Lackey, who is a good singer, plays Pirla.

The Secret of Polichinelle is the attraction this week at the Broadway Theatre, under the management of James K. Hackett. The company includes William H. Thompson, Frank Patton, William J. Ferguson, David Finlay, Edward Harris, Ira Darling, Katherine Keves, Drina De Wolfe, Frances Warren, and Mary Wells.

Comedy is expounded this week at the Bijou Theatre in H. Gratton Donnelly's play, A Night at the Circus. This comedy, in which Cecil Spooner appeared last season with success, is one of the most popular plays at the Bijou, as it affords Miss Cecil an opportunity to display her versatility as a comedienne, having in this piece to portray two characters. Harold Kennedy, as "Kicker," is supplied with a role in which comedy abounds and supplies him with many a chance to introduce his funny specialties. Claude Thredo sings between the acts, and Louis Leon introduces a new song composed by himself and dedicated to Edna May Spooner on her appearance as Juliet last week.

A Norwegian play from Marie Correll's book, is produced this week by the Columbia Theatre Stock company. Jessamine Rodgers, as Thelma, plays a part just suited to her abilities, and Richard Buhler makes a capital Sir Philip, a part to his romantic liking, and the other members of the company have congenial roles. At the Tuesday matinee a photograph of Mr. Buhler is presented to the women patrons, and a reception is given on the stage on Thursday afternoon.

At the Park Theatre this week The Child Slaves of New York is the melodramatic attraction.

The Street Singer, with Florence Bindley as the star, is the play at the Grand Opera House this week. The Gaiety Slave is the production of the Payton Theatre Stock company. This interesting play is one of the late Bartley Campbell's first positive successes. It tells the story of the adventures which befall a party of American tourists in Europe. Corse Payton plays the comedy role as a young medical student. Etta Reed Payton is the heroine, and Louis Leon, the hero. Joseph Gerard is seen as a villainous baron, and Grace Fox has a strong part in Francesca.

Edna May Spooner, after her successful week as Juliet at the Bijou last week, appears at the Amphion Theatre in When Knighthood Was in Flower. This is the first week of Edna May Spooner and her section of the company at the Eastern District house and it is practically another opening. In her support are Augusta Phillips and such members of the big stock company as Mrs. Spooner deems capable of filling the parts in this well known play.

Two Little Sailor Boys is the bill at the Folly Theatre this week. The sailor boys are two pretty actresses, Sadie Handy and May Abbey.

At the Gotham Theatre The Charly Nurse is presented this week by a capable company. Isabel Fen-ton plays the title-role.

The attraction at the Star Theatre this week is The Gay Masqueraders in a bit burlesque entitled Count of no Account and A Trip to Coney Island, with an olio introducing the Eagle Quartette and a ballet with fine costuming and electrical effects.

At the Gaiety the Vanity Fair company appear in burlesque, comedy, and specialties, besides an attractive olio.

Deserted at the Altar is the thrilling bill at the Novelty this week. A sweet and simple love story is told with humor running through it and a mingling of pathos.

The Forbidden Marriage is the production this week at Phillips' Lyceum with a strong company supporting Emma Bell and William C. Holden. Mr. Phillips has enlarged his company to fill the many parts in this big production.

VINCENT R. KIRK.

## ENGAGEMENTS.

Anna Silvers Matthea, as leading soubrette with The Rays of Health.

Victor Vonck, as musical director with Frank Daniels.

Edna May Spooner, as Sullivan, Harris and Woods, A Trip to Coney Island.



## AT THE THEATRES

To be reviewed next week:

THE SORCERESS.....New Amsterdam  
THE SHO-GUN.....The Lyric.  
JOSEPH ENTANGLED.....Garrick.  
FRENCH REPERTOIRE.....American.  
MARIE STUART.....Irving Place.  
HENRY E. DIXEY.....Berkeley Lyceum.

## Broadway—Love's Lottery.

Comic opera in two acts. Libretto by Stanislaus Stange. Music by Julian Edwards. Produced Oct. 3.

Sergeant Bob Trivet.....Wallace Brownlow  
Sir Hervey Aston.....George L. Tallman  
Squire Marmaduke Skeffington.....W. H. Thompson  
Laura Skeffington.....Louise Gunning  
Sally Lunn.....Delight Barch  
Barney O'Toole.....John Slavin  
Ponsonby Danocles Twiller.....Margaret Crawford  
Jane Jones.....Telia Farm  
Molly Mungins.....Lucia Nola  
Bess Myrtle.....Heather Gregory  
Gill Poorman.....John H. Duffey  
Tom Ryder.....John Norele  
Jack Kite.....Lionel Robsart  
Bill Butler.....Mme. Schumann-Heink  
Joe Costar.....

Madame Schumann-Heink, long a favorite on the grand opera stage, both abroad and here, made her local debut in comic opera at the Broadway Theatre last Monday night in Love's Lottery, a piece written and composed especially for her by Stanislaus Stange and Julian Edwards. She was greeted by an unusually large and brilliant audience, in which were many patrons of the grand opera and persons prominent in the social world. Upon her first appearance there was a great demonstration and after each of the two acts she was called again and again to the footlights. The success of the star and the piece, in the esteem of the better class of theatregoers, was beyond question.

Love's Lottery is a legitimate comic opera, of a type that has been practically driven from the American stage in recent years by the combined efforts of stars, show girls and music publishers. That real comic opera is still wanted was demonstrated by the interest shown in the present production. The spectators saw a star sufficiently sure of herself to give every one of the other principals an opportunity; they were not in suits by groups of snickering females, whose gorgeous raiment is supposed to cover their complete lack of all qualifications for the stage; they were not annoyed by the silly music publisher's claque—which is a blight on art and a disgrace to the managers that permit it—and, finally, they were not compelled to listen to advertisements of whiskey, foodstuffs and soap. None of these impositions upon public good nature was found in Love's Lottery. For some quaint reason the librettist and composer, the star and the manager, F. C. Whitney, aimed to please their patrons legitimately—and they succeeded.

The libretto of the operetta is very well constructed, and, while it is not brilliant, it is decidedly entertaining. Mr. Stange had an excellent story to tell and he told it admirably. Now and again the dialogue lagged a bit, and some of the lyrics were lame; but so workmanlike is the libretto in its entirety that these few faults should be promptly forgiven. The music, by Julian Edwards, is delightful. It is melodious, spirited and musically, and is so far above the musical comedy trash of the day that to find music to compare with it one must recall the operettas of a score of years ago. The concerted numbers were decidedly good and the orchestration was excellent throughout.

The story of Love's Lottery concerns chiefly the wooing and winning of Lina, a buxom German laundress, by Sergeant Bob Trivet, a brawny and jovial soldier in the service of King George the Third. The action takes place in the village of Deanswold, in England, in the Summer of 1818. The scene of the first act is the courtyard of Lina's cottage. The village is in great excitement, awaiting the London coach, that will bring news of the winning number in a lottery in which nearly all the villagers have bought tickets. Secret information comes to Lina that a certain number has won the capital prize and Lina discovers that the lucky number is hers. Fearing that if she becomes an heiress she will lose her lover she exchanges tickets with him. Meanwhile, to the village has come a scapegrace nobleman, Sir Hervey Aston, who falls in love with Laura B. Skeffington, wife of the rich county squire, and begs her to elope with him. Lina prevails upon the tempted wife to write to Aston that she does not love him, and as no other paper is at hand the lottery ticket that Lina received from Trivet is used to bear the written message. Now comes authentic news from London and it appears that the ticket considered worthless by Lina has drawn the capital prize. She cannot explain what she has done with the ticket without betraying Laura's love affair, and she therefore declares that she has lost it. The act ends with the confusion of Lina and distress on the part of Trivet over the loss of the ticket.

The second act takes place in the gardens of the Squire's place, Deanswold Park, in the late afternoon of the same day. Laura has declared that if she were to learn that the Squire was untrue to her she would immediately elope with somebody. Sir Hervey, seeing in this threat a chance to carry out his designs, promises to return the lost ticket to Lina if she will make love to the Squire and place him in a compromising position. Not realizing the object of the scheme she undertakes it—with the result that Trivet thinks her false to him and Laura condemns her momentarily as a shameless hussy. Explanations are quickly made, however, and Laura is reunited with the Squire, the minor characters are properly paired off and Lina gets the fortune and the Sergeant.

The piece was mounted in a beautiful and artistic fashion and the atmosphere of the whole performance was fresh, clean and delightful. For this much credit is due Max Freeman, who directed the stage. Mr. Edwards himself directed the orchestra, and beside his fine interpretation of the score he is to be commended for his sane attitude in the matter of responding to encores. For once a first performance was not made hideous by wearisome repetitions of the musical numbers.

Madame Schumann-Heink won the friendship of the audience at once by her whole-hearted manner and delicious comedy spirit. A more genial personality has rarely been seen on the stage. Her humor was absolutely not to be resisted. Her voice was, of course, superb, and every one of her musical numbers was deeply and genuinely enjoyed by the audience.

Wallace Brownlow was a sturdy, splendid Sergeant Trivet in appearance, his voice was equal to his physique and his acting was excellent. George L. Tallman played Sir Hervey with admirable spirit and sang well. W. H. Thompson was a handsome, manly Squire, with a good voice. John Slavin as an Irish postillion, Barney O'Toole, was a rollicking, humorous lad indeed, and he sang and danced capably. H. W. Tredenic as Twiller was a regular Dickens character in appearance, and he made fun legitimately.

Louise Gunning was a charming Laura in appearance, in grace of acting and vocally. Delight Barch as Sally Lunn was pretty, piquant and pleasing and she sang admirably. The minor roles were all well played and the chorus was the best, musically, that New York has heard in light opera in several seasons.

## West End—David Harum.

David Harum, with William H. Turner at the title role, began a week's engagement at the West End Theatre last night (Monday), and promises to fill out a prosperous term. Supporting Mr. Turner are James W. Ashley, W. D. Chaffin, William Robert Daly, C. H. Carlton, Walter Pratt Lewis, William Henderson, Harry Levin, Jack Howard, Harry Crandall, Jr., Sam-

uel Russell, Marguerite Urquhart, Effie Germon and Mary B. Henderson.

## Irving Place—His Little Princess.

Comedy in three acts by Gebhardt Schaezler-Parasini. Produced Oct. 6.

Baron Hans von Brecken.....Otto Otbert  
Margarete.....Margarete Russ  
Count Udo von Roedern.....Heinrich Marlow  
Lacina.....Elisabeth Arlans  
Baroness Fild von Wollersbroun.....Ida Frey  
Fred von Ranken.....Bruno Schoenfeld  
Baron Ernst von Holleben.....Gustav v. Seyffertitz  
Fritz Kappus.....Fritz Kleinke  
Gertrude.....Marie Reichardt  
Bellmann.....Jacques Horwitz  
Lenchen.....Georgine Neuendorf  
Jochen.....Jacques Lurian  
Kaethe.....Marie v. Wesern  
A servant.....Stephen Martinet

The first play of the season at the Irving Place Theatre was given last Thursday night. During the Summer the interior of the house had been handsomely redecorated. The walls are hung with deep red tapestry and the predominating colors in the decorations are ivory and gold.

A very large audience enjoyed hugely Gebhardt Schaezler-Parasini's three-act comedy, His Little Princess. It is an unpretentious play, with a slender plot, relying principally for its humorous effects on the blunt speech and unconventional behavior in society of a farmer-baron. As might be expected, there are the usual comedy peasants and, thrown in for full measure, there is a caricature of a poet, who spouts impromptu lines with a kerosene light as motif. A truly pretty bit in the first act is the baron's description of the country in Summer and Winter.

The story of the play is that of Baron Hans von Brecken, a country squire, and his young wife, Margarete, his little Princess, as he calls her. The Baron is a rough diamond, whose chief interests in life, next to his wife, are his prize cattle and blue ribbon pigs. To the pair comes Count von Roedern, bearing the news of a large legacy left to Margarete on condition that she and her husband live with her aunt Lætitia in her castle in a city nearby. The Baron is unwilling to go, but he finally yields to the pleadings of his wife, who, a town bred girl, looks forward with horror to a Winter in the country. At the castle Hans finds himself completely out of place. The ordinary social conventions are absolutely maddening to him. He finally rebels and at a function given by Aunt Lætitia airs his views at some length, much to the displeasure of the aristocratic guests. Even his wife is angry with him. She calls him a yokel. This is the last straw. He tells her that he is going back to the country, that he will not take her with him and that he will receive her only if she come to him alone and as poor as one of his servants. Of course, she comes back as he wishes and the two are reconciled.

The chief interest of the evening lay in the first appearance of several new members of the company. Margarete Russ of the Lessing Theatre in Berlin took the part of Margarete. She is a mere slip of a girl with a sympathetic personality. She acted charmingly with grace and delicacy strongly contrasting with the rough Baron Hans of Otto Otbert. Herr Otbert was thoroughly at home in his role, which made no very strong demand on the resources of his art. Aunt von Roedern was capably played by Heinrich Marlow of the Court Theatre in Hanover. The two other newcomers in the company, Bruno Schoenfeld and Fritz Kleinke, handled simple roles satisfactorily. Count von Seyffertitz was the poet, Ernst von Holleben and Ida Frey the case with him, extracted the last ounce of humor from the part. Georgine Neuendorf was a side-splitting Lenchen.

## New Star—After Midnight.

Melodrama in four acts by Lawrence Marsten and Pinley Fauley. Produced Oct. 3.

James Livingston.....Jack Webster  
Robert Livingston.....W. F. Canfield  
Garrett Livingston.....Joseph Redman  
Silas Morris.....Joseph Redman  
Bill Tobin.....F. Scott Murray  
Isadore Lavinsky.....George H. Whitman  
Jacquino.....Joseph Redman  
Gerald Livingston.....Master Gregory Kelly  
Gaston Robert.....F. Scott Murray  
Cora.....Mabel Garrison  
Isadore Lavinsky.....Adelaide Bontelle  
Nora.....Edna Toler  
Flora.....Gertrude  
Madame Javeau.....Ella Beldini  
Heliotrope Smithers.....Eloise Davis  
Margaret Livingston.....Minna Ferry  
Emily Sherwood.....Ellen Boyer

After Midnight, melodrama that has been on the road for some time, made its first appearance in New York last week at the New Star. It was well staged and the company was adequate.

The play bristles with sensational incidents and is a "thriller" of a most pronounced type. It details the efforts of a band of crooks to kidnap two children, the little son and the grown-up daughter of Garrett Livingston, an invalid millionaire. The leader in the plot is their uncle, Robert Livingston, and his accomplices are Bill Tobin, Jacquino, Italian desperado, and Madame Javeau, of evil reputation. The abductors succeed in getting possession of their victims, the boy being secreted in a school for crooks run by Jacquino, and the girl consigned to a notorious resort in the Tenderloin. The plotters haven't things all their own way, of course, for close on their heels follow their pursuers—Isadore Lavinsky, a Hebrew detective; Heliotrope Smithers, and James Livingston forming the rescuing party. It is nip and tuck between these opposing groups, and many exciting clashes occur, but at last the villains are mastered and meet their deserved fate. The first act shows the Livingstons' country home and also their city abode. In the second act the Grand Central Station in New York is shown. Act III discloses the "school for crooks," and later a view of the house-tops in the East Side—quite an elaborate scenic effect. The play ends in the alleged "Geisha," a Tenderloin resort, presented in Act IV.

Of the cast, Jack Webster was noticeable for the clean, forceful way in which he played the role of James Livingston. Paul Scott as Silas Morris gave his role many realistic touches. Joseph Redman doubled capably as Garrett Livingston and Jacquino. Ella Beldini was conventional as Madame Javeau, and Minna Ferry was satisfactory in a well defined impersonation as Margaret Livingston. Ellen Boyer as Emily Sherwood did full justice to her pathetic role. W. F. Canfield was successful in the part of Robert Livingston and, as a most convincing scoundrel, Bill Tobin of Frederick Murray was excellent. George H. Whitman attempted to present the humorous role of Isadore Lavinsky, a Hebrew detective, with a phonograph. He worked hard, and Eloise Davis supported him in a similar effort as Heliotrope Smithers, a rustic maiden. This week, A Prisoner of War.

## New Yorkville Theatre—Sweet Kitty Bellairs.

The Yorkville Theatre, which has been built by the Bimberg Brothers, and will be managed by them, is remarkable chiefly for its location. It invades a new field in the East Side residential part of town. The nearest theatre is a mile to the north.

The house was dedicated Oct. 3 by Henrietta Crossman in Sweet Kitty Bellairs. A most enthusiastic audience filled the house and crowded the streets, for Yorkville has longed for a local house. The exterior is Colonial and the interior is white, gold and pale blue. The seats and carpets are red. Above the stage are copies of Sir Joshua's portrait of Mrs. Siddons between Tragedy and Comedy and of two illustrations of Shakespeare's Tempest and Romeo and Juliet, by Boydell. On the boxes are medallions in the best Bimberg button style of Jefferson, Salvioli, Maude Adams, Bernhard, Wagner, Liszt, Patti and Jenny Lind. Fireproof materials are used throughout. The balconies are built on the cantilever system, giving an unobstructed view of the stage. The seating capacity is 1372, 550 of these being orchestra seats. The executive staff

is: Manager, M. R. Bimberg; business manager, B. K. Bimberg; acting manager, A. Appleton; stage manager, B. Burke; treasurer, J. K. Bimberg; conductor of orchestra, R. Becker.

After Miss Crossman's engagement the house will be devoted to high class vaudeville at 25 cents to \$1 prices, until the management can secure the kind of productions their excellent location would seem to demand. Having been begun only a few months ago, the house was finished in a hurry, and looks it. It would not be fair to judge by the present barnlike appearance. In time the too narrow and hard seats may soften and courteous attendants be secured.

## Third Avenue—Down by the Sea.

Phil Hunt is presenting the comedy-drama Down by the Sea at the Third Avenue. The play is in its fourth season and is well produced with a strong and well balanced company. The settings are particularly noteworthy, the old church, the lighthouse and other sea scenes being picturesque and striking. Mortimer Martin makes a pleasing character out of the young parson. Fanny Curtis plays Blanche with feeling and discretion. James Levering is her rascally father and does some excellent acting. Charles H. Sanders, with a fine make-up, is an old fisherman to the life. George A. Holt is forceful as the villain. Bertha Harris makes a sweet picture as Lillian La Varde and William P. Burt furnish fun and specialties as a couplet and a Jew. Hugh H. Farris, Andrew Blake, Paul Simpson, William Morely, and George Cubitt fill out the company, which is bound to draw well. Next week A Trip to Africa, with a big company of colored performers.

## Proctor's Fifty-eighth Street—Vaudeville.

Vaudeville took the place of drama at Proctor's Fifty-eighth Street Theatre last week and attracted large audiences. Spadoni led the bill with his marvelous exhibition of strength and gained much applause. Smith and Campbell, Hallen and Fuller, O'Brien and Havel, Delmore and Lee, Frederick Brothers and Burns, Loney Haskell and Bruce and Daigneau were well received. This week The Crisis, with Nanette Comstock, is the attraction.

## Metropolis—Sky Farm.

Sky Farm drew well at the Metropolis Theatre last week, being well presented by a company including Leslie Stowe, Edward H. Alken, S. F. Cairns, Fred Anderson, Ebert Halsey, Leonard Ide, Frank W. Bryan, Edward L. Barrett, Howard C. Smith, Ace Nash, Olive G. Skinner, Anna Little, Mai Wells and Helen Douglas. Dealers in White Women is the bill this week.

## At Other Playhouses.

MANHATTAN.—Mrs. Fiske and the Manhattan company are in the second month of solid success with Becky Sharp.

DALY'S.—The Cingalee will succeed The School Girl here on Oct. 24, when the latter will go to the Herald Square.

HUDSON.—Ethel Barrymore's coming to this theatre in Sunday has been postponed to Nov. 15. Letty will fill in the time until Nov. 13.

KNICKERBOCKER.—Romeo and Juliet will be the opening performance of the Sothern-Marlowe combination at the Knickerbocker Theatre, Oct. 17.

The notable changes and new offerings for the week are given at the head of this department.

## WORLD TO TOUR THE WORLD.

John W. World writes from Cape Town, South Africa, that he has made arrangements to tour the world with Sandow's company, and will join the strong man in Bangkok. Mr. World and his partner, Mindell Kingston, were top liners in the bill at Cape Town and made many friends during their eight weeks' stay. Mr. World advises managers and performers against the idea of a tour of South Africa as a money making scheme. He says there are only two cities that are worth while, Johannesburg and Cape Town, and they are both supplied with theatres for which the artists are booked for safe engagements by the Messrs. Hyman. Mr. World mentions the names of three big companies that had disastrous tours over there during the past few seasons. Just before leaving Cape Town Mr. World met Lizzie B. Raymond, the Dunham Family, and Les Frassetto, all of whom were on the bill with him at the Orpheum in San Francisco four years ago. Texas Jack's Wild West was in Cape Town at the time Mr. World's letter was written, and the natives turned out in large numbers to see the parade. The United States warships Brooklyn and Atlanta were in port at Cape Town for several days, and the officers and men were treated royally.

## COMPANIES OPENING.

May Irwin and her company, in the new comedy by George V. Hobart, entitled Mrs. Black Is Back, opened their season at Waterbury, Conn., on Monday, Sept. 26, presenting the play for the first time. Irwin was in her own manager, has in her support Al S. Lipman, Edgar Atchison Ely, John G. Sparks, Nick Long, Arthur Sanders, Charles Lane, Roland Carter, Johnny Johnson, Charles Church, George A. Nichols, Al Johns, William Sutton, William Price, Jane Burby, May Donohue, Frances Gordon, Vira Rial, Beatrice Grenville, Madeline Anderson, Lillie Lawton, Gertrude Taylor, Evelyn Wade, Kate Gotthold and Dorothy Banes.

James K. Hackett's new novel-born play, The Crossing, will open in Washington on Nov. 28, coming to the Lyric Theatre one week later.

Ethel Barrymore will produce her new play, Sunday, in Rochester Oct. 20.

Maud Hollins, who retired from the stage three years ago, returned in a revival of Dolly Varden at Trenton, N. J., Oct. 5.

Creston Clarke will open his season in Monsieur Beauchamp at Albany, N. Y., on Election Day. Agnes Ardeck has been engaged for the part of Lady Mary.

## ENGAGEMENTS.

Master Richard Cubitt was specially engaged by Phil Hunt to play the child's part in Down by the Sea at the Third Avenue Theatre this week. Although only seven years and three months old, it is now seven years since the little fellow made his first appearance on the stage, at the Bowdoin Square Theatre, Boston, in Augustus Pitou's drama, The Power of the Press.

Max Freeman, for the New Fields Stock company. George S. Christie, for leading juvenile with James Neill's company. His first part will be The Imp in When We Were Twenty-one, opening at the Seattle Theatre.

Francis Victor, for the Clara Mathes company. Damon Lyon, for Wright Lorimer, to play Shamah in The Shepherd King.

Josephine Florence Shepherd, for Maud Granger's role in The Girl from Kays.

J. J. Fitzsimmons, for a prominent part in the coming production of The Unwritten Law.

Joseph W. Herbert, for Hamlin, Mitchell and Fields, for a leading comedy role.

Monroe Salisbury, to succeed Harry S. Hadfield in the role of Lord Tarquin, in Becky Sharp.

Frederick Sumner, to play the leading juvenile, Laurence Trenwith, in Iris, opening Oct. 17.

Walter Dale, for J. C. Fisher's champagne dance in vaudeville.

Robert G. Vignola, for leads with the Florence Corbin Stock company.

James McElhern, for Milton Aborn, for principal comedy role of The Fortune Teller.

J. Gordon Kelley and Mr. and Mrs. Charles N. Green, for Gordon and Bennett's Jerusalem, the Holy City (Eastern).

Edward O'Connor, by W. A. Brady, for Girls Will Be Girls.

## REFLECTIONS

Sarah Barnwell Elliott and Maud Hoxford are the American authors of the latest London production, His Majesty's Servant, that was produced by Lewis Waller at the Imperial Theatre Oct. 6. It is of the Cromwell period and is melodramatic in its treatment.

The Town Gospel company, Burt K. Wilbur, manager, closed at Crystal Falls, Mich. Business in the northern peninsula is said to be discouraging.

Lora Roger, of Under the Southern Skies company, visited her aunt, Mrs. Corwin Burgess, in Marathon, N. Y., Oct. 3.

Emerson E. Humphreys and Lole Arnold were married at Trenton, N. J., on Sept. 20.

Fannie Abbott, who is with her niece, Baby Abbott, in Forrester and Mittenhals' No Wedding Bells for Her, played the emotional ingenue at fifteen minutes' notice in Boston, Sept. 22, and did so well she has been continued in the part. She will play it until they leave, Oct. 15, to rehearse Theodore Kremer's The Vacant Chair, in which both of the Abbotts will play. The child's part has been written especially for Baby Abbott.

Members of the Grace Hayward company have organized a social club called the Goodfellows. The officers are: Hattie Carmonville, President; Marie Pavey, Treasurer; Harry Feldman, Secretary; Arthur Chaplain, chef. The following are members: Jack Ball, P. J. Eagen, Joe Lathan, Eva Sargent, G. W. Winters, John Winters, and Arthur Meredith. Meetings are held every night after the performance.

Cupid and Company, under the management of J. Fred Zimmerman, Jr., will have its first performance on Nov. 14, at Wilkes-Barre, Pa. After the holidays the production will come to New York. The book is by E. Tracy Sweet, the music by A. Baldwin Sloane. Already engaged for prominent parts in the piece are Junie McCree, Hughie Dougherty, Herbert Carr, Edward Durand, Walter Deytt, Gertrude Millington, Blanche Remington, and Florence Young.

Maude Dixon Salvini sailed for Italy last week, after selling the American rights of La Morte Civile to Richard Mansfield. It will be called The Outlaw.

Howard Chambers received a real scratch in the duel with Bertram Wells in The Madcap Princess last week.

The theatre at Basle, Switzerland, was burned the morning of Oct. 7, owing to short circuiting.

Cecilia Loftus will leave the Lyceum Theatre with The Serio-Comic Governess Oct. 24.

George Morehead has written a romantic story (published by the J. S. Ogilvie Company, New York), based upon Victorien Sardou's play of The Sorceress, in which Mrs. Campbell is appearing.

New Shakespearean for October republishes from The Mirror the history of "The Play Within a Play" by W. J. Lawrence. Its department of Textual Criticism has interesting new readings of lines in Shakespeare and the Marginalia, notes of Rosencrans and Guildenstern and Antigonus. The book reviews keep up to date on new volumes of and about the master.

On account of the closing up of the White estate, the Ann Arbor Opera House has been closed and the owners will not open it again. The citizens of Ann Arbor have liberally subscribed and a new theatre is to be erected at a cost of \$50,000. It will be on Main street, in a central location, where it will be convenient for all city lines. The house is to be entirely modern and of a seating capacity of about 1800, with a ground floor entrance. The Ann Arbor Theatre company has signed a lease with Dean M. Seabolt, former manager of the Ann Arbor and Ypsilanti opera houses, for ten years. The new theatre will be opened Sept. 1, 1905.

Virginia Drew Prescott will close with Thou Shalt Not Kill on Oct. 15, having signed with A. H. Woods to originate the leading role in a new play soon to be produced at the American Theatre, this city. Miss Prescott was released from her contract with David Traitel and was thus enabled to accept Mr. Wood's offer.

Rehearsals for the tour of Miriam Shelby in The Unwritten Law began yesterday at the New Star Theatre under the direction of Edwin Morand. A strong company has been engaged, and includes Wilfred Chagnon, J. J. Fitzsimmons, Charles M. Seay, John Adison, Maude Atkinson, Lucile Allen Walker, Eleanor Allen, Charles Hine will be the business manager, Will F. Neff in advance and E. F. Simpson carpenter. The season opens Oct. 28.

Suzanne Santje, whose father died recently in Brooklyn, has gone to Toronto to spend a fortnight before returning to her stage work. She wishes to express her gratitude, through THE MIRROR, to her many friends in the profession who have extended their sympathy to her, and whose letters of condolence she has, as yet, been unable to answer.

G. Perugini returned to America last week on the Kaiser Wilhelm der Grosse, after having passed a delightful vacation in Europe.

Victor Morley, who has been playing with The Prince of Pilsen in London, arrived in New York on Friday, Oct. 7, with others of the company.

Glady Arnold left the Parisian Widows company to marry Harry Schuster, Oct. 1. The manager and every member of the company joined in presenting the couple with a costly clock and two candelabra. The bride and groom will go to Florida on their honeymoon, and then return to live in Jamaica, L. I.

## THE STOCK COMPANIES.

The People's Theatre Stock company, Chicago, is out calling on its many friends in a neat souvenir the management has prepared containing excellent photographs of all its members.

Lord and Lady Algy is the bill this week for the opening of Lillian Lawrence and John Craig with the Alcazar Stock company, San Francisco.

Bronson Howard's The Banker's Daughter has been secured by Belasco and Mayer for their San Francisco and Los Angeles houses.

Martin L. Alsop and Adele Block, at the head of the Belasco Theatre Stock, Los Angeles, have become as great favorites as they formerly were at the Alcazar, San Francisco. Alsop has just made a hit in the Sol Smith Russell role in A Poor Relation.

The first stock production in the West of Pinero's play, The Gay Lord Quex, will shortly be made at the Belasco Theatre, Los Angeles.

George Loane, the light comedian of the Players at the Bush Temple, Chicago, had his first chance to attract special attention as Teddy Langham. His reception indicated that he had won a place as a popular member of the company.

Mortimer Snow, at the Lyceum Theatre, in Troy, N. Y., is presenting only the best selections. The Lost Paradise, in the Palace of the King, Secret Service, and Soldiers of Fortune are his most recent bills.

Flora Fairfield (not Fairchild, as reported) is a member of the Ralph E. Cumming Stock company of Detroit. She has received much praise for her work as Lady Castlemain in Nell Gwynne, Marianne in The Two Orphans, Dan the cripple in The Power of the Press, and Mudge in Winchester.



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## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Georgia Gardner and Joseph Maddern, Stanley and Wilson, Marlowe, Plunkett and company, Brooks Brothers and company in a new act called Biff, Buff, Buft, James F. McDonald, Newell and Niblo, Daniel Harrington, Harry B. Lester, Three Kimball Brothers, Clifford and Hall, the Stanfords, Jerome and Fulton, Bert Lennon, William Kinkaid, and the vitagraph.

## Keith's Union Square.

Fadette's Women's Orchestra, Le Roy and Clayton, Ward and Curran, Lew Sully, John Ford and Mayme Gehrue, Cliff Gordon, Poulton and Dooley, Helen Reimer, Mlle. Chester and dog, Lavine and Leonard, E. J. Rice, Mooney and Holbein, Allen J. Shaw, biograph.

## Proctor's 125th Street.

A Gentleman of France, with William Ingersoll, Theodore Hamilton, George Friend, Beatrice Morgan, Marion Berg and others in the cast. Olo: Bush-Devere Trio, Nina Collins, George E. Austin, Hubert De Veau and the motion pictures.

## Proctor's Fifth Avenue.

The Altar of Friendship, with a cast headed by Edwin Arden, Isabelle Evesson, Lilla Vane and Wallace Erskine. Vaudeville, by George Wilson, Waldorf and Mendez, Berry and Berry, Mildred Hanson, the Kingston Girls, Preston, the Vanderkooks, and moving pictures.

## Proctor's Twenty-third Street.

Odetta Tyler and company, Gustave Kerker's Very Much Grand Opera company, Riccabono's horses, Marvelous Webbs, Amy Stone and company, Carson and Willard, Russell and Buckley, George Holten, Four Bard Brothers, Harper, Desmond and Bailey, Waller and Magill, Maxsmith Duo, Daly and Devere, and motion pictures.

## Yorkville.

This house, which opened last week with Henrietta Crossman in Sweet Kitty Bellairs, will hereafter be devoted to vaudeville. The bill for the inaugural week includes the Four Mortons, Will M. Cressy and Blanche Dayne, James J. Morton, Sherman and De Forest, Empire City Quartette, Four Bard Brothers, Reguer's ponies, John Zimmer, Marion Garson, and the vitagraph. Sunday concerts will be given.

## Hammerstein's Victoria.

"She," Eight Vassar Girls, Clayton White and Marie Stuart, Rice and Prevost, Genaro and Bailey, Henri Rocher's ponies and dogs, Five Juggling Mowatts, Roscoe Midgels, McDonald and Hutchinson, and the vitagraph.

## Hurtig and Seamon's.

Six Musical Cutties, Maxwell and Simpson, Isabelle Urquhart and company, Edward F. Reynard, Wormwood's dogs and monkeys, McPhee and Hill, Brandon and Wiley, and the vitagraph.

## Circle.

Herrmann the Great, Dan McAvoy and his Fifth Avenue Girls, Ryan and Richfield, Cole and Johnson, Warren and Blanchard, Edwin Latell, Harding and Ah Sid, Mlle. Olive and the vitagraph.

## LAST WEEK'S BILLS.

**PROCTOR'S TWENTY-THIRD STREET.**—Henry V. Donnelly made his vaudeville debut last week in a sketch called Strangled on Sunday, written by George Henry Trader, who, with Amy Lesser, assisted Mr. Donnelly. The scene is laid in a flat occupied by a French tenor and his wife. Mr. Donnelly appeared in the ridiculous character of an Irishman disguised as a servant girl, having assumed the disguise and taken the position in order to be near the object of his devotion, who works in the next flat. The tenor is jealous of his wife, who owns a parrot which the tenor decides to strangle. The servant imagines that it is the wife who is being strangled, but when she appears safe and sound all three join in a song and dance, which winds up the piece. While the three players worked very hard the fact must be recorded that the act was a disappointment. It seems strange, with such a combination of talent, that a better vehicle could not have been provided. Herrmann the Great made his New York debut in vaudeville in an act of magic and illusion that contained all of the best tricks with which Mr. Herrmann has been identified. The stage setting is beautiful, and nothing has been left undone to make the act big in every way. Mr. Herrmann worked with his accustomed ease and grace and scored a most decided success. He presented an illusion in which he was assisted by Marie Herrmann, that was very cleverly arranged. It is a disappearing act and was accomplished with very little "hocus-pocus" and puzzled the audience greatly. Herrmann's sleight-of-hand tricks are well done, and taken all in all his act is one of the best of its kind ever seen in vaudeville. The laughing honors were carried off with the greatest ease by Louis Simon and Grace Gardner, assisted by John E. Ince, Jr., and Mattie Aubrey in "The New Coachman." The sketch has been improved greatly since last season, and it is now one long succession of hearty laughs. Hill and Silvan, with their startling bicycle tricks; Smith and Campbell, very neatly dressed and with some new gags; Kelly and Reno, in a very funny knockabout act with some excellent tumbling; the Saville Sisters, with stereoscopic dances; the De Muths, Waldorf and Mendez, Alma Reynolds Davis, soprano; George E. Austin, Preston, Gardner, West and Sunshine, and the pictures rounded out the programme.

**KEITH'S UNION SQUARE.**—Jessie Millward repeated her delightful performance of The Queen's Messenger, which was reviewed in this column when it was done at Proctor's some weeks ago. She was ably assisted by Francis Carlyle. T. W. Eckert and Emma Berg presented for the first time here a new act called The Land of Two Moons. It opens with a scene in one, in which Mr. Eckert, dressed as a chauffeur, sings a love song. The drop is raised, showing a fairytale scene in the mythical Land of Two Moons. It would appear that Mr. Eckert is the chauffeur of an airship and has reached the strange country in this way. He meets a fair inhabitant of the Moon-land and they have a little conversation in which a wishing column is mentioned. Mr. Eckert wishes for his piano, and it appears. He then gives his familiar but always pleasing specialty, which brought him many encores. Miss Berg sang a solo that showed her voice to perfection, and she and Mr. Berg finished with a duet in one. The scenery used in the act is very pretty and Miss Berg's costume is most elaborate. Charles Kennan sang some new parodies and kept the house well entertained during his entire specialty. Raymond Findlay and Lottie Burke scored the laughing hit of the bill with their eccentric comedy act. They understand what the patrons of vaudeville really want, and they give it to them in liberal doses. York and

Adams won laughs with their new parodies and jokes, and Zeno, Carl and Zeno were applauded for their thrilling acrobatic work. Willy Zimmerman, Burton's dogs, Marion Lamont, soprano; Brandon and Wiley, Van Fossen and Macauley, Louis Flalowski, Naomi Ethardo, the Holdsworths, and the biograph were the other members.

**HURTIG AND SEAMON'S.**—Edmund Day, the author-actor, presented a new one-act play called The Sheriff, written and staged by himself. Mr. Day has taken his own measure very carefully and has fitted himself with a part that allows him every opportunity to do his very best work. The scene is laid in a little space in front of a way station on the Santa Fé Railroad. The station agent and lunch counter manager is a girl, and she is in love with a chap named "Bud" Lane, who has just lost his position as express agent and has absconded with \$3,000. He comes to the station and is hidden by the girl, who, however, knows nothing of his guilt. The sheriff, in the person of Mr. Day, enters, looking for "Bud." He has made his mission known for a time, and takes advantage of an opportunity to propose to the girl, who refuses him as gently as she can. The two men meet, and as "Bud" has not spent any of the money he has stolen, and promises to be good, thereafter, the Sheriff lets him go and lends him \$1,000 so that he and the girl may have a chance to start in life. It may be seen from this that the Sheriff is the personification of self-sacrifice and generosity, and the audience naturally feels sympathy for him and watches the train pull out and utters one of the best lines that has ever been used to bring down a curtain effectively. Mr. Day played his part naturally and with the sure touch of the born comedian. He was satisfactorily supported by Patrice Winston and Robert Watson. A special setting, painted by Joseph Physiol, was very effective. Other acts, well and favorably known, were the Eight Vassar Girls, Canfield and Carleton, the Exposition Four, Swan and Bambaré and the Jack Three Trio. Nanon Jacques, a newcomer, wore a lovely dress and made a rather pleasing impression. Adamini and Taylor have improved their act 50 per cent. by Mr. Adamini's discarding of his absurd make-up. He now wears a neat costume and makes no attempt at comedy, for which relief much thanks.

**HAMMERSTEIN'S VICTORIA.**—The really clever monogolists in vaudeville can be counted on the fingers of one hand. That James J. Morton is one of them was amply proven here last week when his cleverly silly string of nonsensical whimsicalities convulsed even an extremely "dopey" Friday afternoon crowd. Morton is inimitable and it would be well if there were more like him. The Harter De Haven Sextette also hit the fancy of the house with their bright and cheerful act, which is being constantly improved. Enigmarelle returned to the scene of its first triumph and again mystified the spectators completely. Mr. Ireland, the inventor and demonstrator of this enigma, presented it with his accustomed skill. The Three Donals in a fine ring act and the clever acrobatic Sisters Gasch scored handsomely. Cole and Johnson are getting so polite that their act has become quite tame. They should put more ginger into their work. Haiges and Vidocz are also getting a trifle careless and many of their ancient jests failed to hit the mark. Toledo and price deserve mention for an excellent gymnastic turn. Riccabono's horses, Les Molassos, clever dancers, and the vitagraphic views were the other numbers.

**CIRCLE.**—Henri French, the European juggler, who has not been seen here recently, presented his unique juggling act. His trick of skating about the stage on unicycles and juggling at the same time, is uncommonly effective. Papapina introduced a new dance in addition to the ones with which she has been identified and scored heavily. Monroe, Mack and Lawrence won many laughs in The Two Senators, and Raymond and Cavery were more than successful with their jokes and dances. Janet Melville and Evie Stetson created a great commotion among the women when they appeared, gorgeously gowned in the latest creations from Miss Melville's own establishment. A regular buzz of pleased comment went around the house at every performance, and the women made mental notes of the latest styles from Paris, as shown by these artists, who, however, do not need to depend upon their dresses to make a hit. Sydney Deane and company have improved Christmas Eve on Blackwell's Island by eliminating some dialogue that was objectionable, and their singing made a pronounced hit. Howard's dogs and ponies, new songs by Irene Franklin, acrobatic work by Polk and Tresk and the moving pictures completed the bill.

**PASTOR'S.**—Roberts, Hayes and Roberts in The Infant were the headliners and scored an emphatic hit, as they always do. No less successful were Mr. and Mrs. Allison in Minnie from Minnesota, in which Mrs. Allison gives her extremely clever impersonation of a Swedish girl. The Four Huntings were immensely funny in A Night in a Fool-house. Josie Kline and Phil Gotthold scored a big hit in A Medical Discovery. La Vine and Brother were very amusing in their comedy juggling act that contained many novel and original tricks. Their finish, with its auto explosion, brought down the house. Dave Nowlin, the mimic and vocal comedian, made his first appearance at Pastor's and established himself firmly in favor. He will always be sure of a warm welcome here in the future, as his act went splendidly. Colby and Way pleased exceedingly with their ventriloquism and dancing. Williams and Melburn, Desmond and Belle, Ed B. and Rolla White, Cassmore and Florence, Barto and Lafferty, Jack Irwin, and the vitagraph were also in the bill.

**PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET.**—Captain Letterblair, with William Ingersoll in the title role, pleased the patrons immensely. Mr. Ingersoll gave a very clever performance and was ably assisted by Beatrice Morgan, H. D. Hawley, Frank Sheridan, William Herbert, Riley Chamberlyn, Julian Reed, Mathilde Deshon, Bessie Barricade and David Henderson. The olio included Scott Brothers, Ziska and King, Neesen and Neesen, Ethel Robinson and the pictures.

**PROCTOR'S FIFTH AVENUE.**—Very large audiences applauded the work of the members of the stock company in A Gentleman of France. Especially good work was done by Edwin Arden in the leading role, and he was ably supported by Isabelle Evesson, John Westley, Wallace Erskine, Harry Leighton, Gertrude Berkley, Marion Berg and others. The olio embraced Carson and Willard in their clever Dutch act, Bush-Devere Trio, Jean Edwards, Harper, Desmond and Bailey, Marion Kendall and Amy Thompson, Joe Belmont, Clement and Swain, and the motion pictures.

## The Burlesque Houses.

**DEWEY.**—The Bowery Burlesquers made their first New York bow this season and attracted large audiences. The burlesques, Two Hot Nights and The Gay Modiste offered good opportunities for the display of the talents of Lizzie Freigh, Ben Jansen, Taylor Trio, Watson and Barrett, Belle Veolia, and the Davenport Brothers. This week, Moonlight Maids.

**GOTHAM.**—The Gay Masqueraders entertained the people of Harlem very nicely. Count No Account and A Trip to Coney Island are the burlesques, in which the various clever performers in the company had full scope. This week Reilly and Wood's company.

**MINER'S EIGHTH AVENUE.**—Reilly and Wood's Big Show sustained its reputation last week. This week World Beaters.

**MINER'S BOWERY.**—Miner's American Burlesquers were quite at home at this house last week and drew large audiences. This week Imperial Burlesquers.

**LONDON.**—The Parisian Widows furnished burlesque and vaudeville to the entire satisfaction of the patrons. This week Blue Ribbon Girls.

## TOM BROWNE IN PARIS.

Tom Browne, the whistler, whose letters from Europe in The Mirror several years ago were most interesting, is once again among the crowned heads. He writes from Paris as follows:

I opened here on Sept. 1 for a month at the Olympia. This theatre is still under the management of the Brothers Isola. Negotiations had been pending with Thomas Barrasford, but fell through. The Isolases are also directors of the Folies Bergere. The music hall season is now in full blast, and as the weather is still very pleasant most of the Summer places, like the Folies Marigny, Ambassadeurs and Jardin de Paris, remain open. The Moulin Rouge remained open all Summer, doing a good business. This place has been vastly improved in the quality of entertainment and patronage within a couple of years and now ranks as one of the best halls.

Ida Fuller and Edith Helena are features at the Folies Marigny, or Marigny Theatre, as it is now called. On the bill at the Olympia are Cioe de Merode, who is the feature of the ballet Phryne, and Walthour and Kraemer, who created a sensation with their bicycle and horse race. This is their European debut. The Agonist family of jugglers are one of the good items. Their act is practically the same, but the characters are changed, the quartette consisting of a swell young woman and dude, the comic waiter and a bellboy. Marcel and his monkey are one of the laughing hits. The Four Nightons are appreciated thoroughly. John Tiller's troupe of sixteen English girls do the Phantom Guards, made famous by Barney Fagan at the Empire, London. Gallando, the clay modeler, makes his Parisian debut and pleases. The Borellis, well known in America, contribute their excellent entertainment. I am using my bartender skit, Cafe American, and my "French-Paris" accent sounds like the real thing (don't laugh). I have a fine place on the bill, and my whistling and imitations seem to please, as in the days of yore. One of the big features is the shooting act of Colonel Bordeverry. His crowning feat here is the disrobing of a handsome woman in evening dress by shooting. He fires at a white ball on the hat and releases the fastenings. The same method is pursued with opera cloak and gown until the lady stands revealed a la Charnlon.

The Folies Bergere opened Sept. 3, with a big bill, which embraces T. Nelson Downe, who has added several new tricks, including a big illusion, which will enhance his value. Stuart, the male Patti, is duplicating his former successes, and Tom Hearn, "the lazy juggler," contributes his laughable melange to entire satisfaction. The ballet, in a Doll-Store, occupies the best place on the programme and is full of bright color, pretty dances and handsome costumes. The sensational act, Looping the Gap, on a motor car, makes every one gasp, but the young woman who takes the ride seems to enjoy it. All the acts at Olympia and Folies Bergere are booked through H. B. Marienell. Mr. Marienell was formerly a noted contortionist. I was at the Alhambra (Barrasford's Paris theatre), a house as large as the New York Academy of Music, with a capacity of over 4000. A straight vaudeville bill is given this month, and includes such well-known acts as Tahernoff's ponies and dogs, Jacques Inaudi, Imro Fox (whose turn pleaded immensely), O'Quet, the clown mimic, Showless, the finger whistler, the Musical Jees, and Heloise Titcomb, a handsome American singer, who came over to London with the Belle of New York some years ago. She has magnificent costumes and makes a splendid appearance, singing in French and English.

The Scala and Eldorado concert halls will open soon, as will nearly all the prominent theatres. I open at the Empire, London, on Oct. 3, for an indefinite stay, which is rather satisfactory, considering that I played there June and July. The Mirror is to be congratulated upon its London offices and representative, Stuart Conover. Mr. Conover possesses the happy faculty of making friends among the profession, which is duly appreciated by those who are many miles from Broadway. I met my old friend, H. Chance Newton, several times this Summer, and find him still the same genial, good fellow that I've known the past dozen years. Very best wishes to all professional friends. Yours whistlingly, TOM BROWNE.

## WEBER'S MUSIC HALL INSPECTED.

Invited guests to the number of several hundred crowded into Weber's Music Hall on Tuesday evening last and viewed with admiration the many improvements made in the cosy little theatre since last season. The interior has been entirely rebuilt and now looks most attractive. The interior has been entirely done over in white and gold, relieved by a background of deep rich red. New chairs that are comfortable even for a fat man to sit in, have replaced the narrow ones of years gone by, and taken all in all, the house has a spic and span look that is most inviting. During the evening the seats and boxes were sold at auction, and the very tidy sum of \$8,948 was realized. The box sold for \$375 to J. A. Dracoe, and W. J. Buttling, the well-known Brooklyn Elk, was awarded the first choice of seats at \$80 each. No box sold for less than \$100. The house will open on Monday evening, Oct. 17, with Higgle-Piggle, a musical melange by Edgar Smith and Maurice Levi. The cast will include Anna Held, Marie Dressler, Almee Angeles, Bonnie Maginn, Charles A. Bigelow, Aubrey Boucicault, Harry Morris, Frank Mayne, Sam Marlon, Franz Ebert and Joe Weber. The scenes are laid in Paris and Switzerland.

## AMERICANS IN AUSTRALIA.

S. W. Combs, general manager of the American Travesty Stars, a company organized to tour the world, presenting several of the Weber and Fields burlesques, writes from Sydney, Australia, under date of Aug. 27, that the Sydney public has received the Americans with open arms. Fiddle-Dee-Dee was played for a month and then Holty Toity was put on, when the rush for the box-office became so strong that Mr. Combs and his partner, Harry James, had to call in the police to restrain the crowd in their mad scramble for seats. The company was scheduled to open in Melbourne on Oct. 8, at the Opera House. Mr. Combs is naturally most enthusiastic about Australia and its people, and evidently has good reason for his opinion of them.

## MCGARVIE'S SPEECH TO "AD" MEN.

H. F. McGarvie, who occupies the responsible position of manager of Special Exploitation of the World's Fair at St. Louis, and who has had a wide and varied experience as an advertiser of huge enterprises, delivered an address before the members of the International Advertising Association at Festival Hall on the Fair grounds on Oct. 4, in which he made many happy hits. During the course of his remarks, Mr. McGarvie stated that advertising is of very ancient origin, and that the first illuminated sign appeared on the wall at Belshazzar's feast. He handed out several good "tips," which were rapturously applauded by those present, and was given an ovation when he brought his brilliant and witty speech to a happy close.

## A "NEW" STAGE TRICK.

Fred Wright, Jr., introduced a "new" bit of business in The School Girl last week, concerning which a great fuss has been made in the daily papers. The "stunt" consisted of a papier-mache figure, attached to a basket in such a way that it makes it appear as though the performer was being carried on the back of a man. It seems that the bit of business was put in rather hurriedly, as it was rumored that some one else might "steal" it. As a matter of fact, the idea belongs to the French grotesque, Torcat, who introduced it in his act in New York at least four years ago. Torcat has been doing the trick in vaudeville for many years, and has done it in New York dozens of times.

## TROBA.

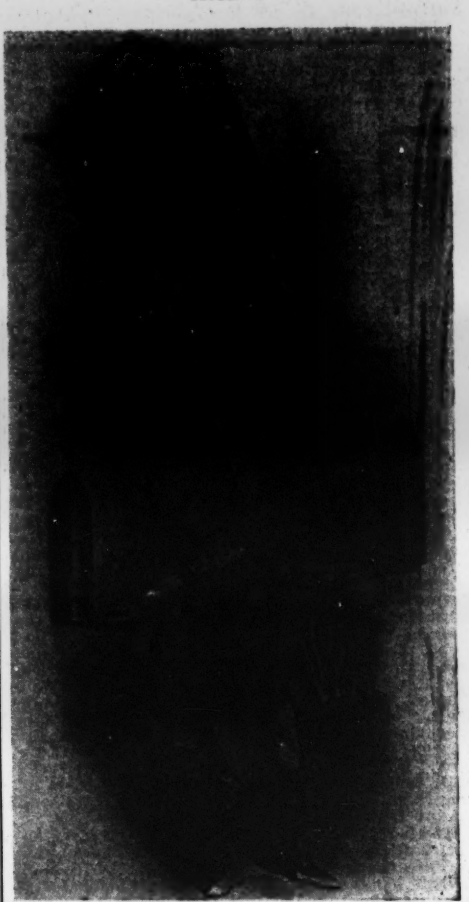


Photo by Charles &amp; Russell, Belfast, Ireland.

Above is a picture of Troba, the well-known Continental juggler and equilibrist, who is at present making a success in the British Isles. He balances cannonballs, shells and guns with dexterity, winding up his most interesting act with an extremely difficult feat of balancing on his chin a sentry box with the sentinel inside while holding two huge projectiles in his hands. Troba possesses marvelous strength, which does not interfere with his agility and grace. He has recently finished a month's most successful engagement at the Oxford, London, and is now on the Barrasford tour. Through H. H. Felber, Keith's energetic representative, he has been secured for the Keith houses, opening in New York on January 16. His act is expected to create a sensation.

## VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Oct. 1. At the Royal Albert Hall on Saturday night the Klitties Band made their first evening debut before an audience of about 5,000. The Klitties lived up to the reputation they have already gained in America and won favor at once. The Clan Johnstone Troupe gave some home dances with great effect, and J. Coates Lockhart sang. Last Tuesday, by royal command, they journeyed to Balmoral Castle and appeared before the King and royal family. His Majesty honored W. F. Robinson, the leader, by decorating him with the Victorian Order, and stated that he had never enjoyed a band more. The King's endorsement is sure to be a valuable promoter of success for their coming tour. Max Darewski, the boy composer, will make his London debut at the Albert Hall to-day and will conduct the Klitties Band through his own compositions, including a new march which has been dedicated to this smart organization. Darewski is not yet nine years of age, a rather remarkable undertaking for such a youngster.

The Alhambra is still doing a flourishing business, as the programme which George Scott arranges is established as good beyond dispute. The attraction which is drawing all London is the new ballet, The Entente Cordiale. It is extraordinary, since the King's diplomatic visit to France, the strong feeling which exists now between the two countries, and it is ably depicted in one scene of the divertissement, where the French nation is portrayed as a coqueting and charming belle and the British as a naval officer of gallant bearing. The whole ballet impresses one more than ever with its continental daintiness and the applause it receives is a worthy tribute to its charm. All the Year Round has been curtailed, though it still finds favor, serving as an introduction to an excellent bill. The three Boganis as the Crazy Bakers are Risley performers of no mean ability. Joe Bogani, the head of the troupe, is a cousin of Sam Bernard and is exceptionally clever. The whole troupe are most capable.

Violet Elliott, who hails from the "country of cornstalks," is a bewitching cowgirl, and if there are many like her in Australia they should come over. The Maples are fortunate in appearing now in such an elegant house, as it does justice to their elaborate setting and generally enhances the value of their act. As two little Japs in a native scene they displayed taste and skill in dancing. On a ladder Les Perex proved themselves a steady attraction, and the two girls who assist them are charming. Caselli and James are excellent banjoists, while Les Francols are most efficient head balancers.

At the Empire business is very big, and the new edition of High Jinks is responsible for a good part of it. The dancing of Mlle. Genée seems as natural to her as walking does to most people, and she has the saving grace to be artistic and yet modest in her success. Georges Schindler, a newcomer, is a mouth-organ virtuoso. Though the instrument has ranked as very commonplace in my ideas, since I have heard Schindler play not only hard directly on her foot on the stage and she must be given credit for being a very conscientious worker. Her dancing was excellent and seems to improve every time I see her. Little Tich in a new Spanish song is most amusing in his peculiar way. If I may say so, with all due credit to Fred Karno's musical extravaganza, The Dandy Thieves, it did not seem quite at home in this popular hall. There was a slight exaggeration of farce which bordered on the ridiculous and rather lessened the interest it at first awakened. Datas, the memory man, is still guessing, and with his remarkable accuracy in reply has the audience guessing also. Mackway's Glee Men are twelve in number, but only about six in glee,



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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A dusting a Bust in the Hall.  
And when it was Dusted,  
The Bust it was Busted.  
And the Bust now is Dust; that is all.  
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Photo by Otto Sarony Co., New York.

"Something new in vaudeville is offered by Miss Nettie Black, and an excellent company, in her first appearance on the vaudeville stage. Incidentally, the novelty is a one-act melodrama called 'Destiny.' It is a thriller. In the story Madam Thorne assists her old lover in the attempted degradation of her own abandoned daughter, but discovering her in time, saves the girl by killing the villain. Miss Black plays Madam Thorne with a fire and flash and an artistic finish worthy of her reputation. She runs the gamut of almost every sensation and takes her audience with her. One does not quite understand why, with the memory of her own child before her, she can still attempt to drug the beautiful girl in obedience to her lover's commands; but that's melodrama, and all comes out in the wash. Unlike many vaudeville headliners, Miss Black has splendid support. Miss Butterfield looks and acts the charming, innocent young victim to perfection, and Theodore Friebus in turn the polished villain and the best ferocious, as the situations demand."—PRESS-KNICKERBOCKER AND ALBANY MORNING EXPRESS, Oct. 4, 1904.

for their voices, though harmonious, sounded frail for a dozen members of the stronger sex. George Robey, whom I always appreciate, has a new song as "The Roman Gladiator," which does not come up to his standard, and this is the first time that I notice an introduction into his comedy which conflicts with that of Tom E. Murray, the American humorist over here. The particular part I refer to is the repetition of curt sentences in a ludicrously indignant manner, and such a naturally clever comedian as Robey need not avail himself of an unoriginal humor to insure his success. Mudge and Morton are still on the bill and are entertaining most excellently. Harry Tate, Fanny Wentworth and Millie Lindon, with her charming personality, go toward forming a first-class programme.

The Hippodrome has an interesting new turn in Paul Conchas, whose act stands out from the ordinary with an elegant setting of an army camp, with himself as a smart German officer and his assistant as a comical orderly. Conchas juggles with shrapnels and Krupp shells with the utmost ease and he has an excellent personality which greatly aids him toward success. The comedy by his assistant was a rarity in its amusing ingenuity and pleased the audience immensely. This is an act which should be appreciated highly from its perfect finish alone, and would be a valuable addition to any bill. Bard and O'Brien, are appearing at this house, and though the wire was slack, the work was not, and they went down very nicely. The Miles Stavordale Quintette, with their banjo and harp playing and most refined personalities, pleased me immensely. Willie Brothers, three in number, are head and hand balancers, besides performing on the long bamboo in equilibrium feats. They are one of the best turns in this line. Carl Hertz, who is booked solid for the next three years at £100 a week—according to his own statement in a recent interview—is still the illusionist attraction. The audience seemed mystified and so did I—at his statement. Max Welson Troupe are a clever set of gymnasts, who work in an original apparatus to general satisfaction. Charles Bawn, with his burlesque lions, whose act I described when at the Tivoli, is one of the laughing hits of the bill. Siberia is still freezing the audience into enthusiasm and Mr. Trussell's courtesies has a similarly pleasing effect upon his many patrons.

The rush to the Roy Music Hall's second performance soon packed that popular house, and a good bill was furnished to meet the occasion. Gilliam and Murray, whose engagement at the Palace terminated two weeks ago, appeared with their Southern songs and comedy and pleased the house immensely. A real colored team are Walker and May, man and woman. The former is clever, and in their song, "Back to the Woods," proved that they deserved a better fate, and the audience thought so too. The New York Quartette are hard workers, but did not convince me that they hailed from the other side. Tom Cannon, who has held the championship of what he does not state, for 14 years, offers a purse of £15 nightly to any British wrestler whom he fails to defeat in ten minutes. I hope that Hackenschmidt's sailing for Australia will subdue the craze, as it has become monotonous. The Prince of Pilsen closed last night, and the company sails for America on the *Etruria*. Eva Westcott and Camille Clifford are, I understand, remaining behind.

Paulton and Doley, the trick bicyclists, sailed last Wednesday and open at Keith's, New York, Oct. 10.

Ella Shields, known as the "Southern Nightingale," will shortly appear in England on the Macnaghten tour.

Albertus and Bertram, and La Belle Atalanta, who sailed from New York last Saturday, are billed to appear at the Palais d'Eté, Brussels, Oct. 7.

Earle and Earle, the banjolests, are sailing for New York, where they are to appear on the Keith circuit.

## SEARCHING FOR A SONG.

Sailing for South Africa to-day on the *Kenilworth Castle*, are Seeley and West, Du Cane Trio, Helen Charles, The Kings, and Billy Gould; and arriving from that port are the Brothers Rhoda, and Madeline May.

## VAUDEVILLE.

## T. NELSON DOWNS

The Celebrated King of Kinks. Favored Orgrim, Budapest, Oct. 1-31. Introducing a New Show in addition to his Inimitable Coin Specialty. Four Original and Inexplicable Tricks and Illusions and one Great Sensational Mystery—a person suspended in a Hammock from a Table, the Person, Ham-mock and Table Vanish Instantaneously without the use of Cabinets, Glass, Mirrors, Traps in Stage, Back Curtains, or any covering whatever. New principle. Fully protected. Any infringements will be prosecuted.

Touring Africa, India, China, Japan and the Philippines With the EUGEN SANDOW SHOW

## JOHN W. AND KINGSTON MINDELL

The Singing and Dancing Comedian.

The Dancing Soubrette with the Grand Opera Voice.

## JOHN ROSS MAMIE HENNINGS, LEWIS AND HENNINGS

IN A CONDENSED MUSICAL COMEDY. WM. MORRIS, or 120 W. Rich St., Columbus, Ohio.

Plot in Evergreens Cemetery. When Mr. Nobles was in San Francisco two years ago, he met Rattler, who is a scholarly man, on the door at the Alcazar, and had a delightful chat with him about the old days.

## WILLIAMS' ESTATE \$675,000.

William H. Walker, known as Harry Williams, the theatrical manager of Pittsburgh, who died last week, left an estate of about \$675,000. His will was filed for probate in the Orphans' Court on Oct. 4. The widow is given all the property, including a large amount of life insurance, to use during her life. At her death it is to be divided among the four children. Two sisters of the deceased who live in Baltimore, were left \$10,000 each.

## VAUDEVILLE IN BROOKLYN.

May Robson made her Brooklyn vaudeville debut at the Orpheum last week in her character sketch Coming. It was reviewed but lately in THE MIRROR, when at Proctor's Theatre. Dan McAvoy and his Fifth Avenue Girls were a big laughing hit. McAvoy should work alone and with a better comedy makeup and he would score a greater success; the girls have nothing to do that would warrant their being with him. Helen Bertram pleased exceedingly in some well rendered songs. Will M. Cressy and Blanche Dayne scored their usual artistic hit in their latest sketch, The New Depot. Mr. Cressy's characters are exceptional from the view point of art, and places him among the best character actors of the day. Rice and Prevost caused an uproar in their funny acrobatic work. This is their last week, and vaudeville will feel their loss keenly. Ed. Latell, in his usual happy mood, made everybody feel the effects of good hearty laughter. His material is old and very familiar, but there is a certain amount of contagious humor in his work that makes him a universal favorite. Martin and Maximilian, in a laughing expose of magic, more than made themselves a welcome item in a strong bill. Their material is well put together and gives great scope for good comedy. James H. Cullen, although early on the bill, won new laurels in his original songs, and Albertus and Miller scored successfully in their comedy club act. This week Henri French, Papinta, Frank Keenan and company, Sydney Deane and company, Melville and Stetson, Raymond and Caverly, and Howard's Dogs and Fonzies.

Good burlesque and a capital vaudeville olio comprise the offering at Watson's this week. Vaudeville is also at its height at Keeney's Fulton Street.

The Six Musical Cuttys were the feature of Hyde and Behman's last week. They are offering an act that for neatness and high-class music would be hard to excel. Their individual and concerted musical numbers were delightful but it was the charming manner in which they sang Tessa's first act, the fancy of their audience. The Four Ottas presented a new edition of their sketch, with a chorus of eight behind it. The ensemble numbers were all good and the imitation and business bits were well received. The plot of the sketch and the relation of the characters were even more tangled up than ever, and helped along the fun wonderfully. It can be credited with a big laughing hit. Mr. and Mrs. Mark Murphy have improved where improvement was needed, and their fancy sketch is now one of the best laughing hits we have in vaudeville. Mrs. Murphy's capital songs, and Mr. Murphy's monologues are the most pleasing bits in the act. The sketch is as funny as ever in its unique character, and Curran still proves his sterling worth as a character actor and singer. John E. Camp, original in both style and material, won success, and Isabelle Ughart, assisted by John T. Burke, made a pleasing impression in her sketch. The feature of the bill and Sadie Townsend filled out the bill. This week Helene Gerard, Fanny Rice, Troubadour Four, Smith and Fuller, Charles Bradshaw, Burke and La Rue, Cooper and Robinson, Jack Theo GEORGE TERWILLIGER.

## VAUDEVILLE JOTTINGS.

Julian Rose enjoyed the unique distinction of playing three consecutive weeks at Cleveland's Theatre, Chicago. He will soon begin rehearsals for his starring tour in a melodrama, under the management of A. H. Wood.

Jordan and Harvey, the Hebrew comedians, sailed for England Sept. 28, on the "Teutonic." They will open in London for a 16 weeks' engagement.

There is a rumor that still another big hippodrome project is on foot for New York, which will be backed by a wealthy woman of Nashville.

According to a report from Seattle, a syndicate has been formed there for the purpose of building several vaudeville theatres in Washington and British Columbia. Timothy D. Sullivan, of New York; John W. and Thomas J. Considine, of Seattle; and John J. Malone, of Tacoma, are said to be financially interested in the new scheme. A site has been purchased in Tacoma as a starter, and work will be begun soon on the first of the new houses.

Harcourt and Kane have dissolved partnership. Frank Harcourt will continue to work alone.

Winnipeg, Man., will have a new vaudeville Theatre, to be known as the "Eden." It will cost \$60,000 and will be modern in every way. Mr. Kyle will be the manager.

Carter and Bluford have issued a postal card containing a report such as is carried home once a month by school children, in which their various qualifications are checked off by the percentage system. Manager Shea, of Buffalo, evidently liked the act, as he gave them an average of a little over ninety out of a possible hundred.

Kittie Willard, the musical artist, is ill at Georgetown, Ky., with typhoid fever. C. D. Willard, her husband, has consequently closed the Temple of Music attraction until she recovers.

Violet Dale has been engaged by Henry E. Dixey as a special vaudeville feature between acts at the Berkeley Lyceum Theatre this week. Miss Dale will do several new imitations.

Jones and Walton recently produced a new rural sketch at Muskegon, Mich. It was written for them by Frank A. Ferguson and scored a success. Mr. Ferguson has completed an adaptation of a French comedy for Mary Shaw, who will produce it during her engagement on the Orpheum circuit.

Davis and Wilson report that their recent engagement at the Arcade, Toledo, was most successful from every point of view.

Kennedy and Rooney are now appearing in Mr. Kennedy's latest farcette, A Happy Medium.

Percy Plunkett will produce a new sketch called My Wife's Mother, at West Point, N. Y., on Oct. 17, and will probably do it in vaudeville in this city later on. Mr. Plunkett states that those who have heard the sketch read predict that it will be a great hit.

The Musical Johnstons write from Sydney, Australia, as follows: "There is an invasion of American acts and comedians here at present. The American Travesty Stars, with Kolb, Dill and Bernard, are playing to enormous business at the Palace. Walter Sanford's co. is at the Lyceum, with melodramas, and we are in our ninth week in Sydney at Rickards' Tivoli Theatre, with three other American acts on the bill. We sail Aug. 29 for New Zealand, playing Wellington, Dunedin, Christchurch, and Auckland. Our act is a tremendous success throughout the Colonies. We

## VAUDEVILLE.

## VAUDEVILLE.

## THE DAYS OF '49

An Original Comedy in One Act by

## MILTON NOBLES

Strictly a Head-Line Act. A High-Class and High Salaried Act.

## A Complete Scenic Production

A Cast Including

## DOLLY NOBLES, MARY DAVENPORT ALLAN BENNETT AND MILTON NOBLES

## A Tale of Three Cities

IN NEW YORK.

"The little playlet is full of action and sustained the interest of a large audience."—NEW YORK HERALD.

"Milton and Dolly Nobles lead the bill at Keith's in a new one-act comedy, 'The Days of '49.' It was an instantaneous success."—WORLD.

"Well written and well acted."—AMERICAN.

"It is a pretentious offering for vaudeville and written in Mr. Nobles' best vein. Those sterling players, finely assisted by their talented associates, carried the piece to instant success."—NEW YORK CLIPPER.

"The sketch is cleverly constructed and neatly worked out, with due regard to the dramatic possibilities. Mr. Nobles has shown himself to be as clever an author as he is an actor."—ROBERT SPEARE, in THE MORNING TELEGRAPH.

"The sketch is one of the cleverest ever turned out by Milton Nobles, and that means a great deal. The acting was worthy of the play, the special scenery and incidental music, including the once famous old air, 'The Days of '49,' cleverly arranged with a view to dramatic effect, assisted in creating and maintaining an atmosphere which was not lost for a moment."—DRAMATIC MIRROR.

IN PHILADELPHIA.

"A new playlet, interpreted by Milton and Dolly Nobles, is the distinctive feature of this week's bill at Keith's Chestnut Street Theatre. . . . There is plenty of action, continuous fun, good character drawing, and handsomely staged special scenery."—ITEM.

"A charming little comedy, entirely devoid of horse play, witty and well played, is 'The Days of '49.'—BULLETIN.

"There is a rare fund of real comedy running through the little play, which is full of merit and reveals the Nobles at their best."—ITEM.

"The Days of '49' proved a genuine treat."—LEDGER.

"Milton and Dolly Nobles are always welcome at Keith's. There is a charm about their original little sketches of life that always appeals, no matter what the work may be. . . . 'The Days of '49' is an ever fresh story, deliciously told and delightfully acted."—ENQUIRER.

"The Days of '49' proved a merry affair, in which love, luck and gold mining were constituents. It caught public favor at once."—NORTH AMERICAN.

IN BOSTON.

"Milton and Dolly Nobles, the feature act at Keith's, are cleverly constructed, mirth provoking, capably acted. The gifted author-actor was delightful in a character part entirely different from anything in which his admirers have seen him in recent years. The stage setting was one of the most appropriate and beautiful ever seen at Keith's."—HERALD.

"A clever study of Irish character."—HEARST'S AMERICAN.

"Milton and Dolly Nobles headed the programme, presenting for the first time here a half-hour sketch called 'The Days of '49,' in which the author had a character part such as he was wont to play in the days of his starring successes. It is the condensation into one act of a story that might profitably be spread over three, and it is interesting or amusing by turns from beginning to end. The story was charmingly told and pleasantly acted, and the scenic surroundings the most complete seen at Keith's for some time."—POST.

"The Days of '49' is a quietly humorous and decidedly well acted. The scenic investiture was excellent."—GLOBE.

"In the miniature play Mr. Nobles appears in a character part which recalls some of his early notable successes. The piece is interesting and well presented. Both principals made pronounced hits and had capital support from Mary Davenport and Allan Bennett."—TRANSCRIPT.

"It is a comedy full of laughs."—JOURNAL.

"The D's and D's, a colored vaudeville team, are now in Chicago, after a long and successful tour of the Far West, during which they played 113 weeks out of a possible 124, and these weeks were lost through illness. They will come East shortly to try their luck on the Atlantic Coast.

In case the Forepaugh-Sells' Circus is operated next season by a stock co., it is more than likely that Al. G. Field will be a large investor in the enterprise.

Hurtig and Seamon are now running Sunday concerts at the West End and Harlem Opera House, as well as at their own music hall. There is an immense population in Harlem and all Sunday entertainments are heavily patronized.

James Horan, who left New York several weeks ago, en route for South Africa, with Lola Yerberi, writes THE MIRROR from Cape Town that the trip board, in which Mr. Horan took a prominent part, singing the latest comic songs and delivering a monologue. Among the passengers was the Princess

Have Open Time Beginning in December. Address ROUTE, AGENTS, or 139 FIRST PLACE, BROOKLYN, N. Y.

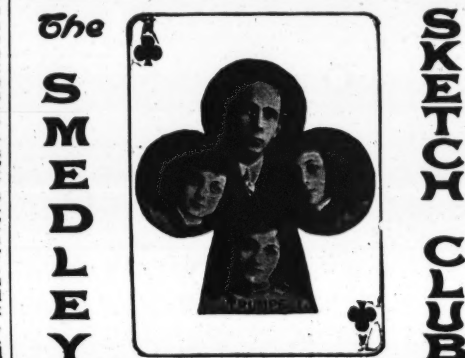
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## The Timber Trainer

At the New Apollo Theatre in old Vienna. With 24,000 (twenty-four thousand) dollars' worth of solid booking to follow. That's why the poor boy left home to play return engagements three times in Berlin, Paris, London, Leipzig, Dresden, Breslau, Dusseldorf, Hamburg, Munchen, Frankfurt, Nurnberg, Amsterdam, Copenhagen, etc.

W. B.—Every few thousand dollars helps along a little. See page 18, Everhart's book, entitled the "Timber Trainer." Send 25 cents to 486 Galloway Ave., Columbus, Ohio, or The Great International Exchange, 76 So. Clark St., Chicago. Address Apollo Theatre, Vienna, September; Hansa Theatre, Hamburg, October.

EVERHART, The "Continental Fave."



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E. F. ALBEE, General Manager.

## High Class Vaudeville

S. K. HODGSON, Booking Manager.

Association of Vaudeville Managers, St. James Building Broadway and 26th St., N. Y.

## MILTON and DOLLY NOBLES

Vaudeville, 1904-5.

## "THE DAYS OF '49."

139 First Place, Brooklyn. 'Phone, 132-A Hamilton

## Nature's Born Comedians, CRIMMINS &amp; GORE

At present starring in "A Warm Match." Coming season to feature with Gus Hill's "Happy Hooligan Co."

DAN CRIMMINS, 261 West 23d St., New York

## write SKETCHES for Vaudeville Work

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

played Melbourne the month of July, and it was dreadfully cold. We had to keep three burning continually in our bedrooms, but it is commencing to look like Spring now. We expect to arrive home next March."

Herrmann the Great, in his tour of the vaudeville theatres, has broken records in Washington, Detroit, and Rochester. Mr. Herrmann is particularly pleased with his tour so far this season, which bids fair to prove more than successful.

Ben Teal is no longer stage-manager of the Weber-Ziegfeld Co. He retired from the position last week and was succeeded by Sam Marion.

Madeline Keene, of Collins and Keene, while playing Pueblo recently was the recipient of many floral offerings in honor of her nineteenth birthday. Eddie Collins has written for her a new musical comedy in one act, which will shortly be produced in Chicago. The scenery is being painted in Chicago. Special music will be a prominent feature of the act.

Police Commissioner McAdoo has refused a license to the Olympic Theatre in Harlem. It is said that an unfavorable report on the building has been made by the Fire Department.

Pauline Hall is the plaintiff in two law suits. One is against Percy Williams for salary alleged to be due, and the other is against a firm of brokers, to whom she entrusted a sum of money for investment.

Eddie Leonard has joined Lew Dockstader's Minstrels.

The D's and D's, a colored vaudeville team, are now in Chicago, after a long and successful tour of the Far West, during which they played 113 weeks out of a possible 124, and these weeks were lost through illness. They will come East shortly to try their luck on the Atlantic Coast.

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It's not the NAME that makes the ACT good.  
It's the ACT that makes the NAME good.

By kind permission of the Alhambra  
Theatre, London.

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Theatre, New York City.

## BROOKS BROS. AND CO.

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*The Herculean Gymnast.*

Care of Mr. Keith's Theatre, Boston, Mass., for next few weeks.

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Will be seen the remainder of the season in their feature act, **McMAHON'S WATERMELON GIRLS.**  
A few immediate weeks open. Address good agents, or

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## LEON MORRIS'

BIG NEW ACT. THE PERFECTION OF ANIMAL TRAINING.

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## Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

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## HOMER B. MASON and MARGUERITE KEELER

Moss and Stoll Tour, England, June 12 to Nov. 7.

WM. MORRIS, Agent.

The Minstrel Boys,

## BAILEY and FLETCHER

Biggest kind of a hit everywhere.

All first-class Agents, or 137 West 29th St., New York.

## MAYME REMINGTON

and her

BUNGLE BOO LOO BABIES.

The only act of its kind that always pleases.

MR. AND MRS. GENE

## HUGHES

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## VAUDEVILLE.

## VAUDEVILLE.

"It would not discredit a Belasco stage picture."

## Thos. J. Ryan

AND

## Mary Richfield

IN

## Mike Haggerty's Daughter

BY

WILL. M. CRESSY.

A Sequel to Mag Haggerty's  
Father.

Circle, New York, Oct. 10.

Orpheum, Brooklyn, Oct. 17.

TIME ALL FILLED.

Newark Evening News, Tuesday, October 4, 1904.

Far different in its effect on the audience was "Mike Haggerty's Daughter," which served to re-introduce Ryan and Richfield to old admirers. Because of the remarkable cleverness shown in the drawing and portrayal of character, the witty, sympathetic, humorous and significant turns in dialogue and the atmospheric coloring imparted to the production by fidelity to the actual in the denotement of human nature and in the suggestive environment of an honest and humble life, the sketch and its interpretation possess not only uncommon value from an entertaining point of view, but also as a manifestation of genuine skill in writing for the stage, of good art in acting and of intelligence and discretion in the use of theatrical accessories to a pleasing illusion. In the role of an aging but still vigorous and hard-working hodcarrier, who prefers the freedom of his poor lodging to the hampering fetters awaiting him in the fine home of his daughter, whom he has educated to occupy a higher social sphere than his, Mr. Ryan projects an image of sturdy independence, sweet contentment with his lot in life, indignant resistance to the well-meant intentions of his daughter, fine scorn for the hypocrisies and affectations of social climbers, manly dignity in clinging to old habits, assertive temper and satirical humor in exerting parental authority and showing fatherly affection, spirited feeling in his patriotic attitude as a son of Erin, and whimsical old age in capitulating to his child, that fixes attention, warms the heart, stirs the emotions and appeals to the intelligence. As a human document it bears the stamp of truth, and as a bit of characterization it is finely conceived and so beautifully wrought that it would not discredit a Belasco stage picture. Nature and art are charmingly blended in it. As the daughter Miss Richfield's impersonation was admirable in its mingling of filial devotion and impatience.

## LOUISE SYLVESTER

The Maid  
of  
Dundee

The Sweetest Singer in Vaudeville.

All First-Class Agents. J. S. MAHER, Mgr., 1267 B'way, N. Y. Telephone, 1926 Mad.

## T. W. Eckert and Emma Berg

In their greatest success,

## THE LAND OF TWO MOONS

By W. W. Prosser. Now being featured on the "Keith" Circuit.

"STARRY NIGHT FOR A RAMBLE."

## WALTER HAWLEY

"TURN THOSE EYES AWAY."

Sketches, Monologues, Operas and Plays, to Order.

Address 34 East 21st Street, New York City.

Care of Jos. W. Stern & Co.

## Tom Brown and Nevarro

The Eccentric Chinese Impersonators, offering

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"The Jolly Jackies,"

## Gaston and Stone

This season busy with Hamlin and Mitchell's productions.

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## JOHNSON AND WELLS

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The Colored Criterion Singers and Dancers.

Biggest Hit of any Coon Act on Kohl and Castle Circuit.

All Soloists. All Play Parts.

## TROCADERO QUARTETTE

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JOE BIRNES, Sole Representative.

"Those Mysterious Fellows,"

## Latimore and Leigh

10th Week—Vaudeville Feature North Bros. Comedians, No. 1 Co.

The highest salaried and most talked of act ever seen with any popular price attraction. Week Oct. 17th, Des Moines, Iowa.

## MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

High Class Music, Good Comedy, Swell Wardrobe.

Oct. 17th, Trent Theatre, Trenton. Few open weeks thereafter.

Address 115 E. 14th Street, New York.



## MUSIC PUBLISHERS.

**The Chas. K. Harris Herald**

Devoted to the interests of Songs and Singers.  
Address all communications to  
CHAS. K. HARRIS, 31 W. 51st St., New York.

VOL. I. New York, Oct. 15, 1904. No. 51

Special telegrams to Harris: "Nearly one thousand singers are actually singing Ren Shields and George Evans' big hit, 'Come, Take a Trip in My Airship,' among them being Mooney and Holbein, Lew Hawkins, Earl and Wilson, Ethel Robinson Hoyt and Nell West and Van Sicien, Burke and Demsey, Lydia Hall, Kitty Wolff, Alexander and Hoffman, and George Evans."

Over six hundred sets of colored slides to "Down in the Vale of Shenandoah" have been sold up to date. Watch this song!

Chicago has gone music mad over "Good-bye, My Lady Love," Joseph E. Howard's successful song hit.

"Albany" is certainly making a big hit with May Irwin.

"Just a Glean of Heaven in Her Eyes" is a winner with Helen Bertram.

In answering these advertisements please mention THE MIRROR.



Two of the new hits from F. B. Haviland Publishing Company, "Oysters and Clams" and "She Was a Good Old Soul," are being featured by Dockstader's Minstrels this season.

Charles Loder, of The Funny Side of Life company, writes the publisher of "Miss Katy Did" that he never had a better song.

Carl Anderson, who is doing illustrated songs with the Crackerjacks company, is singing "I Am Longing for My Old Kentucky Home," and writes the publishers that it is the hit of his act.

"When the Snow Flakes Fall" has caught on in good shape. Ed St. Brill, the publisher, has received 250 programmes showing where the song has been sung. This is one of Joe Flynn's best efforts.

Rose Beaumont has introduced a new song in The Errand Boy entitled "My Girlie Girl," by Felix F. Feist, which looks like a sure-fire winner. It received generous applause and was hummed by the audience while leaving the theatre, a pretty sure sign of a hit.

All the music written for the Weber and Ziegfeld company (music by Maurice Levi and lyrics by Edgar Smith) will be published exclusively by Charles K. Harris for a term of years. Mr. Levi, who has written all the music for this production, and who also has been engaged as leader, is the composer of a great many successful songs, and those who have been fortunate enough to attend one of the music rehearsals at the Weber Music Hall say that he has written some of the best and most original melodies that have ever been heard on Broadway. Mr. Harris is receiving congratulations on all sides on the successful outcome of this deal. The design of the title-page will contain photographs of Anna Held, Joe Weber and Florenz Ziegfeld and will be one of the finest and most artistic pages ever gotten out for any production in New York.

Bert Fitzgibbon, of the Fitzgibbon-McCoy Trio, is blossoming out as a writer of song-words. He has written "Can't You See My Heart Beats All For You," with Theodore Morse, and "Tallahassee Tessie" with George Bell.

Anna Chance, whose attractive personality and charming vocal work make her a universal favorite, is featuring as her principal songs the dainty coon love ballad, "Can't Think of Nothin' Else but You," and Cole and Johnson's Indian character song, "The Pretty Little Squaw from Utah," in The Awakening of Mr. Pipp.

Cubitt's Musical Melange, including Allan K. Foster and the six "sweet sixteen girls," appeared at Hurtig and Seaman's on a recent Sunday and scored with several songs, which were well rendered. "My Sunburnt Lily" came in for a generous round of applause.

Lew Dockstader has found a good encore winner in "There's a Dark Man Comin' with a Bundle," written for him by Leighton and Leighton. The song is controlled by Helf and Haskins, who will publish it.

Johnnie Carroll won instant favor last week at the Empire Theatre, Hoboken, when he introduced for the first time a new song by Fred Helf, entitled "Mamma's Boy."

Joseph Nathan, now located at Thirty-seventh street and Broadway, has published several songs that look like winners: "Ever Faithful Pal of Mine," a story song; "What Might Have Been," a high class ballad, and a production song, entitled "Little Daisy Coughdrop."

"Decoration Day," a stirring march song, published by the Buffalo Music Company of Kansas

## MUSIC PUBLISHERS.

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BINDLEY'S  
BIG HIT**

IN THE

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In answering these advertisements please mention THE MIRROR.

City, Mo., has started out with a rush. Jack Burnett, the composer, states that many top-liners are using it.

Verne Armstrong's song, "On the Farm in Old Missouri," continues to grow in popularity. Well-known singers are emphatic in their praise of it.

Hale's Fire Fighters, one of the big features of the World's Fair at St. Louis, are adding to their fame by the use of "The Man with the Ladder and the Hose," which they use at each exhibition.

Kelly and Gillette, who are booked solid up to the holidays, report that "The Man with the Ladder and the Hose" is a tremendous hit with them.

George R. Schuyler, song illustrator, is meeting with continued success. He has introduced several novelty features in his act.

Max S. Witt, who is now enjoying his second season as musical director with A Son of Rest, has written a number of songs for the production, namely: "Pansy, Do You Love Me," "Roaming in the Gloaming," "General Four Flush" and "Possum and de Coon."

Jack Hallen, formerly of Hallen and Hughes, has joined hands with Nat Horn, and in future the team will be known as Hallen and Horn. They will use "I Ain't Got No Time," "Nyomo" and "Let Me In, Dat's All."

"Back, Back, Back to Baltimore," a clever coon song by Williams and Van Alstyne, is being featured by many high class teams in vaudeville this week.

Walter Robison, lyric tenor, is singing with success on the Proctor circuit Ed. Brill's song, "Ma Lady Moon." He has in rehearsal "The More I See of Other Girls the Better I Like You" and "Miss Katy Did."

Mamie Pixley, of the New York Day by Day company, is singing songs published by the F. B. Haviland Company, "Can't You See My Heart Beats All for You" and "I've Got a Feelin' for You." She has been highly complimented by the management for the clever way she renders these songs.

Madeline Clark is making a special feature of "A Little Boy Called Taps" and "Please Come and Play in My Yard."

"Only You and I, Love," and "My Own Sweet Southern Honey" are two ballads being used by J. Aldrich Libbey, Franklyn Wallace, Helen Valberg, Marie Hawes and numerous others. This song is published by the Peerless Publishing Company.

"Dear" is the title of a song composed by Audrey Kingsbury and published by Charles K. Harris. It is being successfully sung by Frank Belcher in Wang and is played by the World's Fair Orchestra in St. Louis at every concert, meeting with popular favor.

Maude Beech, prima donna, has just closed a very successful season with the Fitchburg Opera company. Miss Beech reports success with "My Lady's Eyes," "Strolling 'Long the Pike," "My Little Zululu" and "Zenobie."

Maddox and Prouty, in their comical skit, The Messenger Boy and the Thesplan, are using Uncle Sammy.

John A. West, the musical brownie, is featuring "The Gondolier," "Sweetest Girl in Dixie" and "That's How I Love You, Mame," to repeated encores.

Holcombe, Curtis and Webb will feature Ed. Brill's latest creation, "Miss Katy Did." They are also singing "Ma Lady Moon."

Etta Williams is singing Driflane and Morse's coon oddity, "Oysters and Clams," and also their new march song, "What the Brass Band Played." The latter song is rapidly becoming popular.

Ruby Faust, of the Faust Minstrels, is scoring with the Peerless coon song, "Don't Come Back and Hang Around Ma Door."

"Good-Night, Miss Emaline," Andrew B. Sterling and Harry L. Newman's clever coon song, which is being used by a number of quartettes, is published by Falter Brothers, 47 West Twenty-eighth Street, New York.

## MUSIC PUBLISHERS.

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## CORRESPONDENCE

(Continued from page 7.)

**DIAMOND BROTHERS' MINSTRELS** (L. Plunkard 12, John Griffith 13, London Gaiety Girls 25, Eben Holden 26).

**SANDUSKY.**—NIELSEN OPERA HOUSE (Singer and Smith, mgrs.): Quincy Adams Sawyer 4; large and fashionable audience. Holy City 6; large and well pleased audience. Missouri Girl 6. A Little Outcast 8. Butler (hypnotist) 10-13. Price of Honor 17.

**NEWARK.**—AUDITORIUM (Johnson and Matthews, mgrs.): Uncle Josh Spruceby Sept. 28; large house. A Trip to Egypt 30; good house; very unsatisfactory entertainment. Murray Comedy co. 3-8; fair week; business opened large. St. Plunkard 10. The Haven 12.

**DELPHOS.**—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Holy City Sept. 23; excellent performance. Game Keeper 3; poor house; amateurish performance. Little Outcast 11. Katzenjammer Kids 20.

**MASSILLON.**—NEW ARMORY (G. C. Haverstick, mgr.): Ole Olson 3; good audience. Diamond Brothers' Minstrels 7. A Trip to Egypt 10. St. Plunkard 13. Harrison J. Wolfe 18. London Gaiety Girls 24. Flood Tide 20.

**NEW LEXINGTON.**—SMITH'S THEATRE (T. J. Smith, mgr.): Graves-Morton Comedy co. disappointed large audience 3. Royal Slave 18. A Little Outcast 24.

**IRONTON.**—THE MASONIC (B. F. Ellsberry, mgr.): Pock's Bad Boy Sept. 30; failed to appear. Twelfth Night 7. A Royal Slave 13. Liberty Bells 19. John Griffith 22.

**POMEROY.**—OPERA HOUSE (J. M. Kaufman, mgr.): Uncle Josh Spruceby 6; good co.; fair business. A Royal Slave 13.

**NELSONVILLE.**—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): A Royal Slave 1; crowded and well pleased house. Diamond Brothers' Minstrels 29.

**TIFFIN.**—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Quincy Adams Sawyer 5; good business; pleased. The Butlers (hypnotists) 6-8.

**MECHANICSBURG.**—MAIN STREET THEATRE (Owen and Edwards, mgrs.): A Midnight Flyer Nov. 7. Younger Brothers 12.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (W. H. Cutter, mgr.): A Royal Slave Sept. 28; pleased large audience. St. Plunkard 6.

**NAPOLEON.**—OPERA HOUSE (J. M. Rieger, mgr.): A Little Outcast 3; pleased good house.

## OREGON.

**PENDLETON.**—FRAZER'S THEATRE (K. J. Taylor, mgr.): Sutton's Repertoire co. Sept. 26-28; in a Ruined Life. Two Black Eyes, Comrades; popular prices; good houses; co. fair. For Her Life 30; fair house; co. good. Kiddie and James 10.

**SALEM.**—HARRIS OPERA HOUSE (John F. Cordray, mgr.): Gorton's Minstrels Sept. 23; pleased small house. Hills of California 24; excellent co.; small business. Burgomaster 26; S. R. O.; good co. Sweet Clover 29; good co. and business.

**LA GRANDE.**—STEWART'S OPERA HOUSE (D. H. Grande, mgr.): Runaway Match Sept. 30; packed house; excellent co.

## OKLAHOMA TERRITORY.

**SHAWNEE.**—OPERA HOUSE (D. I. Verhine, mgr.): Sylvia Summers co. Sept. 26-1; Plays: Our Mary, The Christian, The Pyromaniac, The Pyromaniac and Galathea, Lady of Lyons; good co.; poor business. Tried for Her Life 5. W. B. Patton in Last Rose of Summer 7.

**OKLAHOMA CITY.**—OVERHOLSER OPERA (Ed Overholser, mgr.): My Friend from Arkansas Sept. 28; fair performance; good business. Pretty Peggy 3; large audience; numerous curtain calls.

## PENNSYLVANIA.

**HARRISBURG.**—GRAND OPERA HOUSE (M. Reis, mgr.): Joseph Frank local mgr.; Down by the Sea Sept. 24-1; fair business. Hotest Coon in Dixie 3-5; fair co.; topheavy houses. Span of Life 6-8. Game of Hearts 10-12. Stetson's U. T. C. 14-15.

**NEW LEXINGTON.**—THEATRE (Reis and Appel, owners; Joseph Frank local mgr.; Shetlock local mgr.): Good business. Florence Bindley in The Street Singer 3; pleased good house. Vogel's Minstrels 4; very fair business. May Irwin 6; excellent support; pleased very good business. Paul Gilmore 7. Byron Opera co. 8. Charles H. Babes in Toyland 13. Silver Slipper 15.—ITEM: Rumor says that Stetson, an adjoining borough, is to have a new modern theatre with capacity of 1,000. Plans are to be prepared at once and work commenced as soon as possible.

**JOHNSTOWN.**—CAMBRIA THEATRE (H. G. Scherer, mgr.): Professor Napoleon (local) Sept. 28; pleased big house. London Gaiety Girls 29; good show and houses. Hotest Coon in Dixie 30; fair show and business. Wife in Time Only 1; good performance and business. Irene Meyers opened in The Heart of Colorado 3-8. Other plays: The Great Temptation, The Two Orphans, The King of Deceit, The Little Kidnapper, The Little Mother; business good; specialties well as performances are fine. Vogel's Minstrels 7. Broadway Burlesquers 10. Paul Gilmore in Mummy and the Humming Bird 11. The Flaming Arrow 12. London Gaiety Girls 13. A Trip to Chinatown 15.

**LANCASTER.**—PULSON OPERA HOUSE (C. A. Yecker, mgr.): Irene Meyers co. Sept. 26-1; closed with crowded house. Vogel's Minstrels 3; pleasing performance; large house. Foxy Grandpa 4; capable co.; pleased good audience. Johnstown Flood 5; fair co.; satisfaction to two small audiences. Hotest Coon in Dixie 6; pleasing performance; two fair houses. Stetson's U. T. C. 7. 8. Cora Payne's Stock co. 10-15.—ITEMS: Welsh Brothers' Circus closed its season 26; and went into winter quarters here. Tommy Mack comedy visited his old home here 21. Bertha Allison, of this city, was well received in vaudeville at Scranton 26-1.

**ALLENTOWN.**—LYRIC THEATRE (Mishler and Worman, mgrs.): Cora Payne's Stock co. Sept. 26-1; excellent satisfaction. Plays: Cumberland 31. Why Her Soul Speaks, Captain of the Nonch, Wealth and Poverty, Beyond Pardon, His Great Crime, Crime at the Altar, The Two Orphans; good business. Why Girls Go Wrong 3; large audience 3; performance 3; enjoyed. The Strollers 4; matinee and evening; good houses; pleased. Two Little Sailor Boys 5; small audience; capable co.; scenic effect very good. Emma Bunting co. 8-13. 15. Babes in Toyland 14.

**WILKES-BARRE.**—THE NEBBITT (Harry Brown, mgr.): Foxy Grandpa Sept. 30; fair co.; good business. Byron Opera co. 1; poor co.; fair business. Florence Bindley in The Street Singer 6; good co. and business. Two Little Sailor Boys 6. The Strollers 8. Babes in Toyland 11. Encore Sisters 13. Mr. Delaney of Newport 12. The Silver Slipper 13. Mikado (local) 14. 15.—GRAND OPERA HOUSE (Harry Brown, mgr.): Human Hearts 28-1; good co.; big business. The Lighthouse by the Sea 3-5; good co. and business. Nellie McHenry in Misses 6-8. Rachel Goldstein 10-12. Why He Divorced Her 13-15.

**OIL CITY.**—VERBECK THEATRE (G. H. Verbeck, mgr.): Uncle Josh Spruceby Sept. 29; big business and satisfaction. The Raven 30; deserved far better house; fine attraction. Quinlan and Wall's Minstrels 1; drew well and pleased. Harrison J. Wolfe in Hamlet 3; rather light house; good co. Price of Honor 4; fair business. Rudolph and Adolph 6; did not make good; poor house. A Chinese Honey-moon 7. Two Johns 10. Arizona 11. Trip to Egypt 12. Eben Holden 20. Professor Napoleon (local) 21.

**MAHANAY CITY.**—KIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Girls Will Be Girls Sept. 26; capacity; co. and performance excellent. West's Minstrels 29; matinee and night; excellent performance. Span of Life 5. Heart of Maryland 15. Star Athletic Club Minstrels (amateurs) 12. Mis-sourian 18.—HERSKER'S NEW THEATRE (John Hersker, Jr., mgr.): A Break for Liberty 26; poor co. and business. Byron Opera co. 30; fair co.; poor business.

**PITTSBURGH.**—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Myers' Stock co. 3-8 opened to S. R. O. and continued to good business. Plays first half of week: Black Hand, For Honor's Sake, Beware of Men, East Lynne, Sign of the Four; good co. and specialties. Sam T. Jack's Burlesquers 12. A Trip to Africa 14. Bennett-Moulton co. 24-29.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): The Strollers 7. Mary Emerson 20. The Beauty Doctor 21. David Harum 24.

**CONNELLSVILLE.**—THEATRE (Fred Robbins, mgr.): London Gaiety Girls 3; packed house; good performance. Innocent Maids 8. The Metropolitan Burlesquers 11. Uncle Her 14.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challin, mgr.): Princess of Panama Sept. 30; canceled. The Royal Slave 4; fair business; good performance. El Capitán 7. Wife in Name Only 8. The Broadway Burlesquers 13.

**BEAVER FALLS.**—LYCEUM THEATRE (S. Hamaker, mgr.): Ole Olson Sept. 28; business and co. good. At the Old Cross Roads 29; co. and business fair. The Royal Slave 1; good co. and business. Chinese Honey-moon 4; co. good; business fair. John Griffith 7 (F. O. E. Benedict). The Haven 8. El Capitán 10. Josh Spruceby 12. Paul Gilmore 14. Two Johns 15.—SIXTH AVENUE THEATRE (Verick and Rohrkast, mgrs.): Innocent Maids 10.

**WASHINGTON.**—LYRIC THEATRE (D. B. Forrest, mgr.): Royal Lilliputians Sept. 29; fair performance and business. Our New Man 30; pleased fair co. and performance. The Old Road 1; good co. and business. On the Bridge at Midnight 3; excellent co. and scenic effects; deserved better house. Macbeth 4; pleased light business; Mr. Griffith in the title role scored; excellent co. and performance. Uncle Josh Spruceby 8. Dilger-Cornell Stock co. 10-15.

**KANE.**—TEMPLE THEATRE (H. W. Sweeney, mgr.): Vogel's Minstrels Sept. 28; capacity; very good performance. Harrison J. Wolfe in Hamlet 29; small but well pleased audience. Metropolitan Burlesquers 30; to please large male audience; very poor aggregation. Two Johns 6. Trip to China 16. Capital and Labor 8. Arizona 10. St. Stebbins 15. A Circus Day 19. Innocent Maids 22. A Trolley Party 25. Holy-Tolity 26.

**NEW CASTLE.**—OPERA HOUSE (Jacob F. Genkinger, mgr.): Our New Man Sept. 29; excellent co.; poor house. McDermott and Diamond Brothers' Minstrels 30; good performance; S. R. O. Uncle Josh Spruceby 1; pleased good house. Kirk Brown's co. 3-9 opened with The Man Who Dared. Cumberland 61. David Garrick 2. Slaves of Russia; good business; excellent co. The Holy City 10. Across the Desert 11. Hamlet 12. Driven from Home 15.

**READING.**—GRAND OPERA HOUSE (Nathan Appel, mgr.): Barney Gore in Kismet 1; packed large audience. The Telephone Girl 2. The Telephone Musical Comedy co. 3-5 opened in The Telephone Girl 2. S. R. O.; continued in Isle of Champagne, Jack and the Beanstalk, Bohemian Girl, Girl from Paris, pleasing crowd houses. Robert Edson 7. Daniel Sully 8. Quincey Adams Sawyer 12.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (L. J. Flisk, mgr.): Louis J. Russell in The Middleman Sept. 29; pleased good audience. Vogel's Minstrels two performances; big business; co. very good. Paul Gilmore 13. The Humpty and the Humpty Bird Stock co. 13-15. Arizona 17. Why Women Sin 18. The Trolley Party 22. Girls Will Be Girls 24. St. Stebbins 25.

**ERIE.**—MAJESTIC THEATRE (Erle Amusement Co., mgrs.): Quinlan and Wall's Minstrels 3; fair attendance. J. H. Stoddard assisted by Reuben Fax and splendid cast. In The Bonnie Brier Bush 4; good business. A Ragged Hero 5; light attendance. Stella Mayhew 12. Eben Holden 14. The Holy City 15.—PAIR OPERA HOUSE (Edie, mgr.): Patricia 3, 4; supporting co. good; good business. Bunch of Keys 11.

**CLEARFIELD.**—NEW OPERA HOUSE (T. E. Clark, mgr.): Wife in Name Only Sept. 24; fair co. and business. Rudolph and Adolph 28; good co. and business. Roanoke 17 canceled. Mr. Hedley 10. A Break for Liberty 11. Trip to Chinatown 12. Bird Stock co. 13-15. Arizona 17. Why Women Sin 18. The Trolley Party 22. Girls Will Be Girls 24. St. Stebbins 25.

**CHARLESTON.**—COYLE THEATRE (Robert S. Coyle, mgr.): A Circus Day Sept. 29; failed to appear. Joseph Shiloh's Twelfth Night 1; good co. and business. Maids 6. Vogel's Minstrels 12. Uncle Josh Spruceby 14. Metropolitan Burlesquers 15. Two Johns 20. Along the Kennecott 25. Sam T. Jack's Burlesquers 26. Great Ten Doo to Chinatown 27. Bird Stock co. 17-12. A Little Outcast 17.

**MEADVILLE.**—ACADEMY OF MUSIC (E. H. Norris, mgr.): Quinlan and Wall's Minstrels Sept. 30; pleased good business. Harrison Wolfe in Hamlet 1; fair attendance; good co. Rudolph and Adolph 4; well filled house; good business. Bonnie Brier Bush 5. Chinese Honey-moon 10. The Mummy and the Humming Bird 15. Eben Holden 18. The Holy City 19. Garfield Stock co. 24-29.

**HANOVER.**—OPERA HOUSE (Harry C. Naill, mgr.): House opened Sept. 19 with Picture Show to small house. House closed Sept. 20; good performance. Topheavy house. Ithaca Concert co. 5. Foxy Grandpa 7.—ITEM: Eichelberger Park will close 11 after successful season under management of E. M. Grumbine.

**BRADFORD.**—NEW BRADFORD THEATRE (Jay North, mgr.): Harrison J. Wolfe in Hamlet Sept. 30; pleased enthusiastic audience. Trip to Chinatown 4; fair attraction; packed house. Arizona 8. Garfield, Conduit and Mack co. 10-15.—ITEM: J. J. J. lectured on Shakespeare at High School 8, afternoon.

**CHESTER.**—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Nellie McHenry in Misses 1; good business. Chester De Vonde Stock co. 4-8; business good; plays well received. Plays: Last Days of Pompeii, Great Ten Doo to Chinatown, The Great Kidnapper, The Great Medical Mystery, The Great Russian Plain. A Trip to Africa 10-11.

**SUNBURY.**—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Foxy Grandpa Sept. 29; 1; good business. Mummy and the Humming Bird 6. Mrs. Delaney of Newport 10. The Strollers 14. Murray and Mackey 17-22. Arizona 25. At the Old Cross Roads 28. El Capitán 31.

**PHOENIXVILLE.**—COLONIAL THEATRE (H. L. Kowalski, mgr.): Two Johns Sept. 23; good co. and business. Down on the Farm 29; very unsatisfactory performance; fair house. "Way Down East 30; pleased large audience. The Strollers 1; excellent co.; large house. Byron Opera co. 4; exceptionally fine performance; fair business; fair business only account heavy storm.

**WAYNESBURG.**—OPERA HOUSE (J. W. Munnell, mgr.): Royal Lilliputians Sept. 28; good business; audience well pleased. At the Old Cross Roads 30; good performance; fair house. John Griffith 5 in Macbeth; good production; fair business only account heavy storm.

**GREENSBURG.**—ST. CLAIR THEATRE (Frank Good, mgr.): El Capitán 5; small house; excellent co. Wife in Name Only 6. Flaming Arrow 11. Paul Gilmore 12.—KEAGGY THEATRE (Frank Good, mgr.): Innocent Maids 3; good business. London Gaiety Girls 8. Metropolitan Burlesquers 10.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Hotest Coon in Dixie 1; good house. Innocent Maids 3; fair attendance. Mrs. Shalt Not Kill 16; large house. Vogel's Minstrels 6; big business. Daniel Patrick 7. J. H. Stoddard 8. Paul Gilmore 10. El Capitán 21, 22.

**POTTSVILLE.**—ACADEMY OF MUSIC (M. Reis, mgr.): Charles Hausman, res. mgr.; The Strollers Sept. 29; good house and performance. Foxy Grandpa Sept. 30; good business and performance. Why Women Sin 1; pleased good business. Sherlock Holmes 7. Mr. Delaney of Newport 11. Sam T. Jack 13.

**RENOVO.**—KANE'S THEATRE (Joseph P. Kane, mgr.): Vogel's Minstrels Sept. 29; pleased large audience. Rich and Wild's Stock co. in repertoire 3-5; sat. When I was a Soldier; excellent co. Prince and Junkies 19. Dunbar Concert co. 21. Uncle Josh Spruceby 27. The Missouri Girl 29.

**LEBANON.**—FISHER ACADEMY OF MUSIC (J. M. Neely, lessee; George J. Spang, mgr.): Why Girls Go Wrong Sept. 30; pleased fair business. Sherlock Holmes 3; good house; excellent co. Prince and Salerno Opera co. 7. Why Women Sin 10. The Span of Life 11.

**BETHLEHEM.**—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus. mgr.): Strollers 3; good business. The Telephone Girl 3; excellent co. in The Prince of Salerno 6; excellent performance; small house. A Trip to Africa 8. Sam T. Jack's Burlesquers 11.

**SHARON.**—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Morton, bus. mgr.): Uncle Josh Spruceby 3; good house; show better than ever. A Chinese Honey-moon 5. Price of Honor 6. Quinlan and Wall's Minstrels 7. Kirk Brown Stock co. 10-15.

**COLUMBIA.**—OPERA HOUSE (John B. Bislinger, mgr.): Down on the Farm Sept. 30; canceled. West's Minstrels 1; good performance and business. A Circus Day 3 canceled. Foxy Grandpa 5; fair business.

**HAZLETON.**—GRAND OPERA HOUSE (Henry Walser, mgr.): Prince of Salerno Sept. 29; failed to pleased fair house. Human Hearts 4; most satisfactory performance; good business. The Strollers 6. Sherlock Holmes 8. Mrs. Shalt Not Kill 10-15.

**SCOTTSDALE.**—MEYER'S OPERA HOUSE (A. J. Geyer, mgr. and prop.): Princess of Panama 1; pleased large audience. El Capitán 6. London Gaiety Girls 7. Wife in Name Only 11. Two Johns 18. Uncle Her 21. Sam T. Jack 24. Why Women Sin 27.

**SHEANDOAHI.**—THEATRE (Arthur G. Snyder, mgr.): Parce Burlesquers Sept. 29, 30; big business. The Span of Life 3; crowded house. To Be Buried Alive 5; good business. Why Women Sin 7. Cora Payne's Comedy co. 13-15.

**BELLE VERNON.**—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Old Farmer Hopkins 3; excellent performance. Drummer Boy of Shiloh (local firemen's benefit) 6-8. Uncle Josh Spruceby 14.

**DANVILLE.**—OPERA HOUSE (F. C. Angie, mgr.): Murray and Mackey co. opened house Sept. 29; 1. Plays: The Power of the Church. The Younger Brothers. Blue Grass of Kentucky. Turned Up; packed houses. Human Hearts 6. Break for Liberty 8.

**CARBONDALE.**—OPERA HOUSE (G. W. Lowder, mgr.): Byron Opera co. in Prince of Salerno Sept. 29; co. good; large audience. Human Hearts 3; good audience. The Strollers 10. A Trip to Africa 15. Mary Emerson 18.

**LEWISBURG.**—OPERA HOUSE (H. Eyer Spyrker, mgr.): Johnstown Flood Sept. 30; good business. Sherlock Holmes 5; large and appreciative audience; production fine. Byron Opera co. 13. Arizona 19. The Strollers 24.

**MT. CARMEL.**—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Meyers Stock co. closed Sept. 26-1 to good business. U. T. C. 7. Murray and Mackey co. 10. At the Old Cross Roads 27. Bryson Opera co. 31.

**PORT TOWNSHIP.**—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): The Little Sailor Boys 3; delighted large house. From Rags to Riches 6. Cora Payne Stock co. 10-12.

**MOUNT PLEASANT.**—GRAND OPERA HOUSE (J. B. Goldsmith, mgr.): Twelfth Night Sept. 29; fair house; good performance. El Capitán 3; excellent co. and performance. Wife in Name Only 7.

**JOHNSBURG.**—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., mgrs.): Rudolph and Adolph Sept. 30; pleased large house. Two Johns 4. Old St. Stebbins 13.

**ST. MARYS.**—TEMPLE THEATRE (John S. Spear, mgr.): Rudolph and Adolph Sept. 22; large house; good performance. A Trip to Chinatown 5. Arizona 14.

**NORTH EAST.**—SHORT'S OPERA HOUSE (Charles A. Enslin, mgr.): A Ragged Hero 4; big and very appreciative house. St. Plunkard 22. A Break for Liberty 24.

**WELLSBORO.**—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Charles A. Leder in Funny Side of Life 4; fine performance. Hoyt's A Bunch of Keys 8.

**CHAMBERSBURG.**—ROSEDALE OPERA HOUSE (Shinbrook and Grove, mgrs.): Joseph Hart and Carrie De Mar in Foxy Grandpa 6; pleased good business. U. T. C. 13.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees): Myrtle-Harder co. 3-8 opened to S. R. O.; good co.

**ASHLAND.**—GRAND NEW OPERA HOUSE (Richard J. Walsh, mgr.): Why Women Sin 5; fair business and performance. Princess of Panama 13.

**RIDGWAY.**—OPERA HOUSE (Hyde and Powell, mgrs.): Rudolph and Adolph Sept. 28; good co. and business. Much Ado About Nothing 18.

**WEST CHESTER.**—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Stetson's U. T. C. 3; large house. Over Niagara Falls 13. Eight Bells 21.

**MAUCH CHURCH.**—OPERA HOUSE (Robert Herberling, mgr.): Heart of Maryland 11. Arizona 22.

## RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (Cahn and Cross, mgrs.): Andrew Mack in The Way to Kenmare Sept. 29 (benefit Police Relief) delighted packed house; fine co. Marie Walnwright in Twelfth Night 30; artistic performance; fair audience. The Volunteer Organist 3; reserved better business; co. good. Phelan Musical Comedy co. 3-5 opened in The Telephone Girl 2. S. R. O.; continued in Isle of Champagne, Jack and the Beanstalk, Bohemian Girl, Girl from Paris, pleasing crowd houses. Robert Edson 7. Daniel Sully 8. Quincey Adams Sawyer 12.

**PAWTUCKET.**—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Captain Swift 3-10; good business. Miss Leigh and Mr. Bostwick made hits as Mrs. Seabrooke and Mr. Wilding. Certainly best work they have done since opening. Misses Bate and Meers. McCullum, Duran, Dalley, also shared honors; curtain calls numerous. Lost 24 Hours 10-15.

**WOONSOCKET.**—OPERA HOUSE (Josh E. Oden, mgr.): J. McLaughlin co. Sept. 24-1; fair business. Benford-Moulton co. 3-8; good co. and business. Daughter of the South. The Fatal Coin. Shadowed Lives. The London Bank Robbery. The Belle of Virginia. A Jealous Wife. "Way Down East 10. Daniel Sully 14. Shepherd Pictures 15. Nance O'Neill 18. Mike 21.

**RIVERPORT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The Volunteer Organist 3; good performance; crowded house. Thou Shalt Not Kill 6; fair performance; light house. McLaughlin Stock co. 10-15. Tennessee's Fardner and a Working Girl's Stock co. 10-15.

**WESTERLY.**—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): The Volunteer Organist 4; pleased large audience.—ITEMS: Sue Stuart is visiting her relatives in this city. The Volunteer Organist baseball team played local nine here 4 and were defeated by a score 4 to 1.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Candida Sept. 29, 30; three performances. The Telephone Girl 3-5; good co. and business. Daughter of the South. The Fatal Coin. Shadowed Lives. The London Bank Robbery. The Belle of Virginia. A Jealous Wife. "Way Down East 10. Daniel Sully 14. Shepherd Pictures 15. Nance O'Neill 18. Mike 21.

**SPARTANBURG.**—GREENEVALD'S THEATRE (J. H. Greenevald, mgr.): Human Hearts Sept. 28; good business. The Telephone Girl 3-5; good co. and business. Happy Hooligan 7. A Fatal Wedding 10. Miss Bob White 11. Adelaide Thurston 14. For Her Children's Sake 18. Sign of the Cross 19. Silver Slipper 26. Royal Slave 29.

**COLUMBIA.**—THEATRE (A. P. Brown, mgr.): Candida Sept. 27; first-class performance; select and pleased audience. Peggy from Paris 1; capital performance; large and highly pleased house. Village Parson 4; good co.; small but pleased audience. Liberty Bells 5; far from happy. Happy Hooligan 8.

**FLORENCE.**—AUDITORIUM (W. J. Wilkins, mgr.): The Village Parson Sept. 30; performance excellent; full house. Fatal Wedding 6; performance excellent; crowded house.

**GREENVILLE.**—GRAND OPERA HOUSE (B. T. Whitmore, mgr.): Liberty Bells 5; Village Parson 8. Mike 21. Adelaide Thurston 14. Murray and Mack 19. Sign of the Cross 20. Hot Old Time 22.

## SOUTH DAKOTA.

**HURON.**—GRAND OPERA HOUSE (J. Daum, mgr.): Malone's Wedding Sept. 28; good house; fair co. Blind Boone Concert co. 1; large, pleased audience. A Lady in Blue 4. Andrews' Opera co. 13, 14. A Jolly American Tramp 17. Over Niagara Falls 21. The Little Sweden 24. Frank Mahara's Minstrels 26.—ITEMS: Earl Howard has been appointed assistant manager to succeed E. Appleby, resigned. Manager Daum was a visitor at Mitchell 29, 30.—Sousa's Band broke the record for double concerts at the Mitchell Concert Palace 26, playing two concerts every afternoon and one in the evening to the plaudits of 3,000 people at each concert.

## TENNESSEE.

**NASHVILLE.**—THE VENDOME (W. A. Sheetz, mgr.): Richard Carl in The Tenderfoot Sept. 28, 29; delighted well filled houses. McFadden's Flats 1; light business; co. weak. Adelaide Thurston 6. Peck's Bad Boy 8. Murray and Mack 14.—GRAND OPERA HOUSE (Mrs. T. J. Boyce, mgr.): Boyle Stock co. in Are You a Mason 26-1; pleased fair houses. The Village Postmaster 3-8 is drawing good crowds. Mr. Barnes of New York 10-15.—THE BLOU (Allen Jenkins, mgr.): Alone in the World 26-1; fair business. Waldo Partridge 28; drawing large and pleased audiences. George Sidney in Busy 12-15.—ITEM: Ola Humphrey leaves Boyle Stock co. 8 and Joseph Sullivan, Edwin Wallace, Arthur Berker and Virginia Cranna sever their connection with the co. 15.

**MEMPHIS.**—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Field's Minstrels packed the house Sept. 28, 29. Richard Carl in The Tenderfoot pleased good audiences. 30. 1. McFadden's Flats to fair business.—GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hoodman Blind, in the hands of the Hopkins Stock co., pleased good houses 3-8; vaudeville features furnished by Dotie Gladstone and Kottino and Stevens.—BLOU (Benjamin M. Stalback, mgr.): Alone in World 3-8; fine houses.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, mgr.): McFadden's Flats Sept. 30; house and performance only fair. Human Hearts 1; fair performance; good house. The Telephone Girl 3; excellent performance; capacity. Adelaide Thurston 5. James Boys in Missouri 6. Peck's Bad Boy 11. In Old Kentucky 12. The Tenderfoot 13. The Fatal Wedding 14. Murray and Mack 15.

**KNOXVILLE.**—STAUB'S THEATRE (Frits Staub, prop.; McFadden's Flats Sept. 29; good business. Human Hearts 30; fair performance and house. Eternal City, with Edward J. Morgan and excellent co., delighted very large audience. 1. Adelaide Thurston in Polly Primrose 4; decidedly pleasing; big house. James Boys in Missouri 5. Miss Bob White 8. In Old Kentucky 11.

**GREENEVILLE.**—AUDITORIUM (F. A. Rosenblatt, mgr.): Barlow and Wilson's Minstrels 13. Macbeth 28. Dolly Varden Nov. 4.

## TEXAS.

**SAN ANTONIO.**—GRAND OPERA HOUSE (Sidney H. Hargrave, mgr.): Uncle Josh Spruceby Sept. 28; very inferior co.; fair attendance. Mason and Mason in Frits and Snitz 2; matinee and night; capacity; highly entertaining. Tim Murphy 3. 4. Amelia Bingham 6. 7. Devil's Auction 8. 9. Thou Shalt Not Kill 10. 11. Dixie 12. Kismet 13. 14. McFadden's Flats 19. Al. Wilson 20. 21. Candida 22. Tried for Her Life 23, 24. In Old Kentucky 26. 27. Black Pat 28, 29. Human Hearts 30. 31. EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Wilson-Waterman Stock co. closed engagement 1, presenting Under Sealed Orders to light attendance; fair co. Grattan De Vernon Stock co. opens short engagement 2.

**FORT WORTH.**—GREENWALL OPERA HOUSE (Paul Greenwall, mgr.): Darkest Russia Sept. 28, 29; well filled houses; above average; performance satisfactory. Mason and Mason in Frits and Snitz 30; full house; performance pleasing. Pretty Peggy presented first time here 1 by Jane Corcoran and Andrew Robinson to two large audiences; scenic effects good; performance satisfactory. Kersanda's Minstrels 3. Stater's Comedy co. 5-8. Tim Murphy in Two

Men and a Girl and When a Man Marries 10, 11. Devil's Auction 14. A Girl from Dixie 15. Sign of the Cross 17. Amelia



better patronage. Sign of the Four 28, 29; performance and attendance very poor. The Four Vaudeville 26-1 had fair business, with nothing of specially attractive character.

**SPOKANE.—THEATRE** (Dan L. Weaver, mgr.): San Toy Sept. 27, 28; good performance; large business. Senator Fairbanks spoke to S. R. O. 29.—**AUDITORIUM** (Harry C. Hayward, mgr.): Eugene V. Debs, Socialist candidate for President, addressed an audience of 1,500 29.

## WEST VIRGINIA.

**PARKERSBURG.—CAMDEN THEATRE** (W. E. Kemery, mgr.): John Griffith Sept. 28; good co.; small house. Marriage of Kitty 29; pleased good attendance. A Trip to Egypt 3; fair co. and attendance. Boys' Symphony Orchestra 4; good concert; small attendance. The Southerners 11. Charles B. Hanford 12. Paul Gilmore 21.—**AUDITORIUM THEATRE** (W. E. Kemery, mgr.): Depew-Burdette Stock co. Sept. 10-24; good business; pleased. Margaret Neville co. 3-8; good business. A Royal Slave 12. McDermott and Diamond Brothers' Minstrels 15. Harrie-Parkinson co. 17-22.

**GRAFTON.—BRINKMAN OPERA HOUSE** (Charles Brinkman, mgr.): El Captain Sept. 23; capacity; great treat for Grafton theatregoers. Myrtle and Harder Stock co. 20-1 opened to S. R. O. and played to good business rest of week; co. good. Plays: A. H. H. of His Life, The Slave Girl, A Quaker Tragedy, Lost on the Pacific, The Fisherman's Daughter, The Child Stealers, The Silver Dagger. Irene Myers' Stock co. 10-15. Vogel's Minstrels 20.

**HUNTINGTON.—THEATRE** (C. C. Beeber, owner and mgr.): John Griffith in Macbeth Sept. 27; performance fair; small house. Marriage of Kitty 30; excellent co. and performance; fair and appreciative audience. Peck's Bad Boy 1; tiresome performance; satisfactory business. Uncle Josh Sprucey 8.

**SISTERSVILLE.—AUDITORIUM** (A. R. Doyle, mgr.): Boys' New York Symphony Orchestra 3; pleased good business. John Griffith in Macbeth 11. Diamond Brothers' Minstrels 14. Broadway Burlesquers 16. Margaret Nevill Stock co. 24-29.

**BLUEFIELD.—ELKS' OPERA HOUSE** (S. H. Joliffe, mgr.): Elks' Trust Association, owners; Marriage of Kitty 3; pleased fair audience; co. excellent. Miss Bob White 8; S. R. O.; fashionable and pleased audience; performance excellent. Murray and Mack 11. A Royal Slave 14.

**FAIRMONT.—GRAND OPERA HOUSE** (J. E. Powell, mgr.): At the Old Cross Roads 6.

## WISCONSIN.

**ASHLAND.—GRAND OPERA HOUSE** (W. T. Seeger, mgr.): Over Niagara Falls Sept. 28 greatly pleased good house. Town Gossip 30; good house; audience well pleased. Angell's Comedians 10-15. The World 17. The Pawnbroker 18. Thomas Jefferson 20. Ole Olson 25. First False Step 26. Princess Chic 30. Quincy Adams Sawyer 31.

**SUPERIOR.—GRAND OPERA HOUSE** (C. A. Marshall, mgr.): Fatal Wedding Sept. 20; fair business. An American Tramp 22; light business. Isadora Rush in Glittering Gloria 24; good house. William Owen in Lady of Lyons 27. Beggar Prince Opera co. in Fra Diavolo 1. That Little Swede 3. The Royal Chef 10.

**RACINE.—BELLE CITY OPERA HOUSE** (C. J. Felken, mgr.): The Hoosier Girl 1, 2; three performances; good business; pleasing entertainment; satisfaction. Kennedy's Players canceled 23-30. As You Like It Nov. 7. Denver Express 9. Quincy Adams Sawyer 11. A Desperate Crime 13.

**GREEN BAY.—THEATRE** (John B. Arthur, mgr.): The Old Cross Roads Sept. 28; pleased full house. Irish Pawnbrokers 2 delighted S. R. O.; many turned away. Clara Thropp in A Doll's House 4. Why Women Sin 7-12. Thomas Jefferson 10. Ellery's Band 12.

**OSHKOSH.—GRAND OPERA HOUSE** (J. E. Williams, mgr.): Von Yonson Sept. 27; good house. At the Old Cross Roads 29; house crowded. Our New Minister 30; S. R. O.; pleased. Her Only Son 2; good house; fine performance. Ellery's Band 13.

**NEENAH.—THEATRE** (William C. Wing, mgr.): Our New Minister (return) 1; rainy night; fair house; co. excellent. Irish Pawnbrokers 3; pleased large house. Clara Thropp in A Doll's House 11. Irma Opera co. 22.

**ANTIGO.—NEW OPERA HOUSE** (Max Hoffman, mgr.): Her Only Son Sept. 28; good co. and business. Our New Minister 29; very good co.; good business. Why Women Sin 5. Irish Pawnbrokers 7. Earl Doty co. 11. Clara Thropp 13.

**BELOIT.—WILSON'S OPERA HOUSE** (R. H. Wilson, mgr.): Irma Opera co. Sept. 30; fair house. Old Cross Roads 3; good house. Her Only Son 5. Quincy Adams Sawyer 12. A Hoosier Girl 14. Sun's Minstrels 25.

**MADISON.—FULLER OPERA HOUSE** (Edward M. Fuller, mgr.): Frank E. Long's Stock co. opened with Father and Daughters 3-8; pleasing big house. De Wolf Hopper 14.

**PORTAGE.—OPERA HOUSE** (A. H. Carnegie, mgr.): Her Only Son Sept. 29; pleased large house. At the Old Cross Roads 1; big house; best of satisfaction. Clara Thropp in A Doll's House 8.

## WYOMING.

**CHEYENNE.—TURNER HALL THEATRE** (H. A. Clarke, mgr.): Arizona Sept. 24; performance excellent; S. R. O. Sousa's Band, matinee, 12. On the Bridge at Midnight 22.—**ITEMS**: Cheyenne's new theatre, which will be completed early next Summer, will be one of the finest in the West. The seating capacity will be 1,200, with a balcony and gallery and with eight boxes and ten or twelve loges. The stage dimensions will be: Width, 64 feet; depth, 35 feet; height, 60 feet. There will be plenty of dressing-rooms, each supplied with hot and cold water. The theatre will cost about \$75,000 and will be managed by Stable and Bailey, who will take a five-year lease.

**LARAMIE.—OPERA HOUSE** (H. E. Root, mgr.): A Summer's Fancy (local) Sept. 30; good performance; fair business. Sousa's Band 11.—**NEW GRAND** (William Marquardt, mgr.): Finnigan's Ball 8.

## CANADA.

**LONDON, ONT.—GRAND OPERA HOUSE** (F. X. Korman, mgr.): Jewel of Asia Sept. 24; good performance; fair business; matinee and night. As You Like It 27; pleased fair house; deserved better. At Cripple Creek 28; fair performance; topheavy house. Princess Chic 1; two performances; fair business and satisfaction. Real Widow Brown 3; average attendance; pleased; specialties good. Silver Slipper 4; good performance; large and enthusiastic audience. The Smart Set 7, 8. Holty Tolly 10. The Game Keeper 12. Way Down East 14, 15. A Chinese Honeycomb 17.—**LONDON, ONT.—OPERA HOUSE** (Alex. Harvey, mgr.): Villain and Lewis Stock co. in Heart of Texas. A Woman Worth Winning. The Great Counterfeiting Case 20-1; pleased fair business.—**ITEMS**: This house is now closed and undergoing alterations necessary before the reopening 24 as the London Vaudeville Theatre, under the management of C. W. Bennett and W. C. Fleming.

**WINNIPEG, MAN.—THEATRE** (C. P. Walker, mgr.): Fatal Wedding Sept. 26, 27; good business and co. Faust 28 in Orinda (local). William Owen 29. 30 in Lady of Lyons pleased. Glittering Gloria 4, 5. That Little Swede 7, 8.—**AUDITORIUM THEATRE** (C. W. Sharp, mgr.): Tom Marks' co. 26-1 in The Debutante. The Irish Rover 2. The Duke's Daughter. An Irish Emigrant. A Soldier of France. Jerry the Tramp; large business.—**ITEMS**: Rear wall new Dominion Theatre fell in 3, delaying construction.—Grenadier Guards' Band here on way to England from St. Louis 17-19. Amateurs have decided to put on Montana. Quebec, Que.—**AUDITORIUM THEATRE** (A. J. Small, prop.; J. E. Burton, mgr.): Holty-Tolly Sept. 26-28; good houses. Paul Caseneuve French Stock co. in Une Cause Celebre 20-1 and Richelleu 3-5 to usual good patronage. Way of the Transgressor 6-8. Way Down East 10-12. French Stock co. in Martyre 13-15. The Game Keeper 17-19. French Stock co. in East Lynne 21-23. Marie Walwright in Twelfth Night 24, 25. French Stock co. in Madame Sans Gene 27-29. A Chinese Honeycomb 31. Nov. 1.

**KINGSTON, ONT.—GRAND OPERA HOUSE** (W. C. Martin, mgr.): Holty Tolly Sept. 30; good performance and house. Marks Brothers' co. 3-8 opened to good business in My Little Partner. Davis, Corbett, and McAuley in Pale 12. Way Down East 14. Joe Murphy 19. A Chinese Honeycomb 20. The Game Keeper 25. The Way of the Transgressor 28. Marie Walwright 29. The Factory Girl Nov. 1.

**VANCOUVER, B. C.—OPERA HOUSE** (E. R. Ricketts, mgr.): Frederick Ward and Katherine Kilder in Salambo Sept. 30. San Toy 6. Kyrie Bellow in Raffles 8. Friend of the Family 15. Coon Hollow 16. Wizard of Oz 21, 22. Glittering Gloria 25.—**PEOPLE'S THEATRE** (Carl Berch, mgr.): Mr. Jones 26-1; capital show; good business.

**ST. JOHN, N. B.—OPERA HOUSE** (A. O. Skinner, mgr.): Way of the Transgressor Sept. 27, 28; big business; play and performances disappointing. Jessie MacLachlan Concert co. 29, 30; good business. Black Watch Band 4. College Girls 6-8. A Pair of Jacks 10-12.

**SHERBROOKE, QUE.—CLEMENT THEATRE** (E. C. Clement, mgr.): Way of the Transgressor 5; good house; ordinary show. U. T. O. 8.

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